



Bonhams

Fine Japanese Art

Including Netsuke formerly
from the M. T. Hindson Collection

New Bond Street, London | 2 November 2023

Japan-Mania

Online Only | 27 October - 8 November 2023





Fine Japanese Art

Including Netsuke formerly from the M. T. Hindson Collection

New Bond Street, London | Thursday 2 November 2023 at 11am

Japan-Mania

Online Only | Friday 27 October - Wednesday 8 November 2023

VIEWING

Sunday 29 October
11am to 5pm
Monday 30 October
9am to 7pm
(partially open from 4.30 to 7pm)
Tuesday 31 October
9am to 4.30pm
Wednesday 1 November
9am to 4.30pm

SALE NUMBER

Fine Japanese Art: 28479
Lots 1 - 313
Japan-Mania: 29433
Lots 1001 - 1191

ILLUSTRATIONS

Front Cover: 28479 lot 186
Inside Front Cover: 28479 lot 218
Inside Back Cover: 28479 lot 248
Back Cover: 28479 lot 202

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Fine Japanese Art



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Japan-Mania



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Please see page 6 for bidder information including after-sale collection and shipment.

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Email: sales@sterlingartservices.co.uk
Mail Boxes Etc – Kilburn
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* VAT on imported items at a preferential rate of 5% on hammer price and the prevailing rate on buyer's premium

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Netsuke from a British Private Collection

(Lots 1-28)



1

**A WOOD NETSUKE OF A FOX WITH A DRUM
(KITSUNE TADANOBU)**

By Ittan, Nagoya, Edo period (1615-1868), early/mid-19th century
The fox seated in a human attitude, cradling a *tsuzumi* (double-ended hand-drum) swathed in cloth; signed in incised characters *Ittan to* (Carved by Ittan). 3.4cm x 2.5cm (1 7/16in x 1in).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700

Provenance:

M. T. Hindson Collection.

Purchased at Sotheby's, London, 26 June 1967, lot 83.

Published:

Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, Faber & Faber Limited and Sotheby Parke Bernet Publications, 1974, p.194, no.586.



1

2

**A WOOD NETSUKE OF A SLEEPING SHOJO
(DRUNKEN SPRITE)**

By Ikkan (Nagoya, 1817-1893), Edo period (1615-1868),
mid/late 19th century

An inebriated *shojo* seated upright with both hands unusually pressed together in prayer, his head lowered, bowed, his long hair parted down the middle and flowing down both sides of his face and down his back, his robes engraved with characteristic diaper designs; signed on the underside *Chofu Ikkan* within a rectangular reserve. 3.7cm x 3.5cm (1 1/2in x 1 1/2in).

£3,500 - 4,500

JPY640,000 - 820,000

US\$4,300 - 5,500

Provenance:

J. R. Hawker Collection.

M. T. Hindson Collection.

Purchased at Sotheby's, London, 11 March 1969, lot 1010.

Published:

Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, Faber & Faber Limited and Sotheby Parke Bernet Publications, 1974, p.196, no.592.

Frederick Meinertzhagen, *MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, Alan R. Liss Inc., 1986, p.214.



2

3

A WOOD NETSUKE OF A SHOJO (DRUNKEN SPRITE)

Edo period (1615-1868), early/mid-19th century

The *shojo* slumped over with his arm slung around a large filled sake jar, his left hand touching his head as if painfully hung-over and obscuring his face, his right hand grasping a long ladle; *unsigned*. 4.1cm x 2.5cm (1 5/8in x 1in).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500

Provenance:

Purchased from Mike Dean, December 1982.



3



4

4

A WOOD NETSUKE OF SAIGYO HOSHI VIEWING MOUNT FUJI

Edo period (1615-1868), late 18th/early 19th century

The poet and priest Saigyo Hoshi seated at the foot of Mount Fuji by a large pine tree, leisurely gazing up with his hat resting beside him, the roots of the tree extending to the underside; *unsigned*.

5.2cm x 3.4cm (2 1/16in x 1 3/8in).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970

Provenance:

Purchased at Sotheby's, London, 20 December 1978, lot 39.



5

5

A WOOD NETSUKE OF A FISHERMAN ON A CLAM

By Kigyoku, Edo period (1615-1868), late 18th/early 19th century

The fisherman seated on an oversized clam, attempting to pull his *fundoshi* (loincloth) caught in the shell; signed in incised characters *Kigyoku*. 3.8cm x 4.2cm (1 1/2in x 1 5/8in).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970

Provenance:

Isobel Sharpe Collection.

Frederick Meinertzhagen Collection.

M. T. Hindson Collection.

Purchased at Sotheby's, London, 26 June 1967, lot 55.

Published:

Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, Faber & Faber Limited and Sotheby Parke Bernet Publications, 1974, p.120, no.347 (unillustrated).

Another example by the artist is illustrated by Frederick Meinertzhagen, *MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, Alan R. Liss Inc., 1986, p.325.



6

6

A WOOD NETSUKE OF A SLEEPING COURTIER

Edo period (1615-1868), early/mid-19th century

Seated with one knee upright, folded over with his arms in front above his head, his face visible underneath and with a serene expression, wearing court robes and an *eboshi* (formal court cap); *unsigned*.

3.8cm x 2.2cm (1 1/2in x 7/8in).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970

Provenance:

Purchased from Mike Dean, April 1982.



7

A WOOD NETSUKE OF A COILED SNAKE

By Hogen Tadayoshi, Edo period (1615-1868), early/mid-19th century
The writhing snake curled into several irregular loops, its head resting atop its body, the eyes inlaid; signed in a raised irregular rectangular reserve in *ukibori* characters *Owari-no-kuni no ju Tadayoshi* (Tadayoshi of Owari Province). 3.3cm x 1.7cm (1 5/16in x 11/16in).

£8,000 - 10,000

JPY1,500,000 - 1,800,000

US\$9,700 - 12,000

Provenance:

G. G. Davies Collection.
Frederick Meinertzhagen Collection.
A. A. Watney Collection.
Harriet Jaffé Collection.
M. T. Hindson Collection.
Sold at Sotheby's, London, 23 June 1969, lot 1199.

Published:

Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, Faber & Faber Limited and Sotheby Parke Bernet Publications, 1974, p.192, no.577.
Frederick Meinertzhagen, *MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, Alan R. Liss Inc., 1986, p.840.

8



8

A WOOD NETSUKE OF A RABBIT ON A BOAT

By Ryukosai Jugyoku, Edo, Edo period (1615-1868), 19th century
The rabbit rowing the boat with an oar in its right front paw, waves licking the sides of the boat, the eyes inlaid in red coral; signed Jugyoku with a kao. 3.8cm x 2.2cm (1 1/2in x 7/8in).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

Provenance:

W. Guest Collection.

W. L. Behrens Collection, no.4856.

M. T. Hindson Collection.

Sold at Sotheby's, London, 25 November 1968, lot 770.

Published:

Henri L. Joly, *Legend in Japanese Art*, London, Kegan Paul, Trench, Trubner & Co., 1967, p.196.

Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, Faber & Faber Limited and Sotheby Parke Bernet Publications, 1974, p.118, no.340.

The subject of this lot is a reference to *Kachi kachi yama*, a folktale of a villainous *tanuki* and a farmer. Tricked by the *tanuki* to eat a soup made from his murdered wife, the farmer was aided by a friendly rabbit who was challenged by the *tanuki* to a boat race. The rabbit's boat was made of wood while the *tanuki*'s was made of clay which quickly disintegrated in the lake.

9



9

A STAG-ANTLER NETSUKE OF MONKEYS

Edo period (1615-1868) or Meiji era (1868-1912), 19th century
The larger monkey seated upright with its feet pressed together, the smaller monkey seated on its shoulders; *unsigned*. 2.4cm x 5.3cm (15/16in x 2 1/16in).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200

10^Y

A WHALE-TOOTH NETSUKE OF MONKEYS

By Gyoku, Meiji era (1868-1912), late 19th century
Comprising five monkeys, four grasping each other's limbs as the fifth clammers on top; signed Gyoku. 2.8cm x 3.1cm (1 1/8in x 1 1/4in).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200

Provenance:

Purchased from Marchant, November 1968.

10





11

A WOOD NETSUKE OF A TIGER

By Naito Toyomasa (1773-1856), Tanba Province, Edo period (1615-1868), early/mid-19th century
The sabre-toothed tiger seated, turning left to look over its shoulder, its long tailed curled around and beneath its body, the tiger's stripes finely detailed, its eyes inlaid in pale amber; signed with incised characters *Toyomasa* within a rectangular rounded reserve.
3.2cm x 3.6cm (1¼in x 1 3/8in).

£15,000 - 20,000

JPY2,700,000 - 3,600,000

US\$18,000 - 24,000

Provenance:

M. T. Hindson Collection.
Sold at Sotheby's, London, 26 June 1967, lot 107.
Purchased from Sydney L. Moss, October 1968.

Published:

Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, Faber & Faber Limited and Sotheby Parke Bernet Publications, 1974, p.241, no.747.

A similar example by the artist was sold in these Rooms, 3 November 2022, lot 24.

12



12

A WOOD NETSUKE OF TWO PUPPIES

By Masanao, Ise, Yamada, Edo period (1615-1868), mid-19th century
One lifting itself onto the other's back with a hesitant expression, its companion amusedly looking on in anticipation; signed on the underside *Masanao*. 4.2cm x 3.3cm (1 5/8in x 1 5/16in).

£1,200 - 1,800

JPY220,000 - 330,000

US\$1,500 - 2,200

Provenance:

Julius and Arlette Katchen Collection.

Purchased from Sydney L. Moss, October 1968.

13



13

A WOOD NETSUKE OF A SLEEPING BOAR

Edo period (1615-1868), 19th century
Resting on a leafy bed, the boar with its ears drawn back and legs folded beneath to form a compact composition; *unsigned*.
6cm x 4cm (2 3/8in x 1 9/16in).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400

14



14

AN UMOREGI NETSUKE OF A RAT

Edo period (1615-1868), late 18th/early 19th century
The rat twisting left, grasping the base of its tail; *unsigned*.
3.7cm x 2.1cm (1 7/16in x 13/16in).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970

Provenance:

Purchased from Mike Dean, 1976.

15

A WOOD NETSUKE OF A LARGE COILED RAT

By Masanao, Yamada, Ise Province,

Edo period (1615-1868), early/mid-19th century

The rat curled into a ball in the artist's typical manner, holding its tail around its body with its left forepaw, scratching its left ear with its left hind paw and its nose with its right hind paw; signed in a polished oval reserve *Masanao*. 4cm x 2.8cm (1 9/16in x 1 1/8in).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700

Provenance:

Purchased from Sydney L. Moss, October 1968.



15

16

A WOOD NETSUKE OF TWO MATING DOVES

By Masakazu, Nagoya, Edo period (1615-1868), early 19th century

The two doves in an intimate position with partially outstretched wings, their heads gently snuggling the other; signed on the underside *Masakazu* with a *kao*. 3.8cm x 3.3cm (1 1/2in x 1 5/16in).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700

Provenance:

M. A. Willard Collection.

Purchased at Eskenazi, London.

Published:

Eskenazi, *Japanese netsuke from private collections and Michael Webb netsuke*, London, 27 May - 6 June 1980, p.17, no.33.



16

17^Y

A TORTOISESHELL NETSUKE OF A NAMAZU (CATFISH)

By Komin, Edo period (1615-1868) or Meiji era (1868-1912), 19th century

The *namazu* flicking its tail as it swims, its fins pressed against its body, the eyes inlaid in horn and ringed in gold; signed with a gold tablet *Komin* with a *kao*. 6.1cm x 1.8cm (2 3/8in x 1 13/16in).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700

Provenance:

M. T. Hindson Collection.

Purchased at Sotheby's, London, 11 September 1969, lot 974.

Published:

Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, Faber & Faber Limited and Sotheby Parke Bernet Publications, 1974, p.120, no.349.



17

18

18^Y**A TORTOISESHELL NETSUKE OF A TORTOISE**

By Komin, Edo period (1615-1868) or Meiji era (1868-1912), 19th century

Naturalistically rendered, the tortoise with its head, legs, and tail tucked inside its shell to form a compact shape; signed in a gold tablet *Komin* with a *kao*. 3.9cm x 3cm (1 9/16in x 1 3/16in).

£2,000 - 3,000**JPY360,000 - 540,000****US\$2,400 - 3,700****Provenance:**

George Lee Collection.

Frederick Meinertzhagen Collection.

M. T. Hindson Collection.

Sold at Sotheby's, London, 23 June 1968, lot 1160.

Published:

Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, Faber & Faber Limited and Sotheby Parke Bernet Publications, 1974, p.123, no.360.

Frederick Meinertzhagen, *MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, Alan R. Liss Inc., 1986, p.382.

A very similar example by the artist formerly from the Oscar Raphael Collection is in the British museum, museum no.1945.1017.616.

19

19^Y**A TORTOISESHELL NETSUKE OF AN ONI (DEMON) MASK**

By Komin, Edo period (1615-1868) or Meiji era (1868-1912), 19th century

The *oni* staring wide-eyed with a grimace, the eyes comprising concentric bands of variously coloured materials, the fangs gilt; signed in a gold tablet on the reverse *Komin* with a *kao* and inscribed on the band *Yamato-no-kuni Anjoji no kura En no Gyoja shosa utsusu* (A copy of a mask by En no Gyoja stored in the Anjo Temple in Yamato Province). 2.7cm x 3.3cm (1 1/8in x 1 5/16in).

£2,000 - 3,000**JPY360,000 - 540,000****US\$2,400 - 3,700****Provenance:**

W. W. Winkworth Collection.

M. T. Hindson Collection.

Sold at Sotheby's, London, 23 June 1969, lot 1161.

Published:

Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, Faber & Faber Limited and Sotheby Parke Bernet Publications, 1974, p.121, no.351.

A very similar example by the artist, formerly from the W. W. Winkworth, M. Poulter, and Carlo Monzino Collections, is illustrated by Frederick Meinertzhagen, *MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, New York, Alan R. Liss Inc., 1986, p.381.

20





21



20^Y

A HORNBILL NETSUKE OF A BUAKU MASK

By Kokeisai Sansho (1871-1926), Osaka, Meiji era (1868-1912), late 19th century

The mask with a fierce expression in sunken relief, the pupils and nostrils pierced; signed *Sansho* with a *kao*.

4cm x 1.5cm (1 9/16in x 5/8in).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

Provenance:

Gordon Smith Collection.

Streatfield Collection.

H. A. Gunther Collection.

M. T. Hindson Collection.

Sold at Sotheby's, London, 23 June 1969, lot 1121.

Published:

Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, Faber & Faber Limited and Sotheby Parke Bernet Publications, 1974, p.37, no.70.

21

A WOOD NETSUKE OF A DROMEDARY

By Masakatsu, Yamada, Ise Province, Edo period (1615-1868), 19th century

Standing upright with its long slender legs all together and hooves touching to form a compact composition, its head turned docilely to the left and resting on its flank, both eyes inlaid; signed on its belly *Masakatsu* within an oval reserve. 4.6cm (1 3/4in) high.

£8,000 - 10,000

JPY1,500,000 - 1,800,000

US\$9,700 - 12,000

Provenance:

M. T. Hindson Collection.

Purchased at Sotheby's, London, 11 March 1969, lot 1018.

Published:

Neil K. Davey, *Netsuke: A Comprehensive Study Based on the M. T. Hindson Collection*, London, Faber & Faber Limited and Sotheby Parke Bernet Publications, 1974, p.226, no.694.



22

22

**A WOOD NETSUKE
OF A MUSHROOM CLUSTER**

Edo period (1615-1868)
or Meiji era (1868-1912), 19th century
The cluster with three mushrooms of various
sizes packed together with stubby stems;
unsigned. 3.9cm x 2.5cm (1 9/16in x 1in).

£600 - 800
JPY110,000 - 150,000
US\$730 - 970

Provenance:

Purchased at Sotheby's, London,
18 December 1975, lot 60.



23



23

**TWO WOOD NETSUKE OF SHISHI
(CHINESE MYTHICAL LIONS)**

Edo period (1615-1868), late 18th century
The first a parent *shishi* and young seated
side by side and facing opposite directions,
the parent with its mouth wide open to roar
out, *unsigned*, 3.6cm x 4cm (1 7/16in x
1 9/16in); the second a solitary *shishi* hunched
down and turning left to look behind, its tail
flared up, *unsigned*, 4.3cm x 2.8cm
(1 11/16in x 1 1/8in). (2).

£800 - 1,000
JPY150,000 - 180,000
US\$970 - 1,200

Provenance:

The first: purchased from Mike Dean,
January 1986.
The second: purchased from Barry Davies
Oriental Art, March 1993.



24



24

TWO WOOD NETSUKE

Edo period (1615-1868),
late 18th/early 19th century
The first a couple seated inside an open *mikan*
(tangerine) playing a game of go, *unsigned*,
3.9cm x 2.9cm (1 9/16in x 1 1/8in); the
second a seated small puppy and mallet or
spinning top on a large tree stump, *unsigned*,
3.7cm x 3cm (1 7/16in x 1 3/16in). (2).

£600 - 800
JPY110,000 - 150,000
US\$730 - 970

Provenance:

The first: purchased from Mike Dean,
December 1986.

25

THREE WOOD NETSUKE OF ANIMALS

Edo period (1615-1868),

late 18th/early 19th century

The first a small monkey seated on a rabbit, grasping its ears to steer, signed *Masakazu*, 4.3cm x 3.9cm (1 11/16in x 1 9/16in); the second a recumbent boar, its legs tucked beneath it to form a compact composition, unsigned, 6.7cm x 2.5cm (2 5/8in x 1in); the third a large turtle, its head peeking out of its shell, signed *Deme ...*, 7.2cm x 5.3cm (2 13/16in x 2 1/16in). (3).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200

Provenance:

The first and second: purchased from Mike Dean, December 1972.

The third: purchased from S. Marchant, June 1977 (exhibited at Grosvenor Square).



25

26

TWO WOOD NETSUKE OF A CAT AND A PUPPY

Edo period (1615-1868), late 18th century

The first a cat laying in a low position, with a focused expression before pouncing, unsigned, 5.3cm x 2.7cm (2 1/8in x 1 1/16in); the second a seated puppy, turning left to look behind, its eyes inlaid, unsigned, 4cm x 3cm (1 9/16in x 1 3/16in). (2).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970

Provenance:

The cat: purchased from Barry Davies Oriental Art, October 1986.



26

27

TWO WOOD NETSUKE

Edo period (1615-1868), early 19th century

The first a *sho* (vertical panpipes), the base decorated with *mokko*, unsigned, 5.3cm x 2.1cm (2 1/8in x 13/16in); the second a persimmon filled inside with pieces of charcoal, the charcoal of ebony, unsigned, 3.1cm x 2cm (1 3/16in x 13/16in). (2).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970

Provenance:

The second: purchased from Mike Dean, May 1985.



27



28

28

THREE WOOD NETSUKE

Edo period (1615-1868), early 19th century
The first an oversized chestnut, a small inlaid worm of stag-antler nestled inside an eaten hole, *unsigned*, 5.1cm x 3.7cm (2in x 1 11/16in); the second a cluster of four chestnuts of various sizes, *unsigned*, 4cm x 3.3cm (1 13/16in x 1 5/16in); the third a cluster of three variously sized chestnuts with chrysanthemums and leaves, *unsigned*, 4.7cm x 3.3cm (1 7/8in x 1 5/16in). (3).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200

Provenance:

The first: purchased from Mike Dean, January 1979.

The third: purchased from Mike Dean, December 1972.

OTHER NETSUKE FROM VARIOUS OWNERS

29

A WOOD NETSUKE OF A RECUMBENT KIRIN

By Ikkan (1817-1893), Nagoya, Edo period (1615-1868) or Meiji era (1868-1912), 19th century

Lying with its head raised as it turns to the left, its tail drawn forward with its legs tucked underneath to form a compact composition, flames licking its flanks; signed in an incised oval reserve *Ikkan*.

3.7cm x 3.2cm (1 9/16in x 1 1/4in).

£10,000 - 15,000

JPY1,800,000 - 2,700,000

US\$12,000 - 18,000

Similar examples by this artist, one from the Harriet Szechenyi Collection, were sold in these Rooms, 8 November 2011, lot 50, and 4 November 2021, lot 6. Other similar examples are illustrated by George Lazarnick, *Netsuke and Inro Artists and How to Read Their Signatures*, Honolulu, Reed Publishers, 1982, p.508, and Bernard Hurtig, *Masterpieces of Netsuke Art: One Thousand Favourites of Leading Collectors*, New York and Tokyo, Weatherhill, 1980, p.45, no.103.



29



30

30

A WOOD NETSUKE OF A MERMAID

By Tadatoshi, Nagoya,

Edo period (1615-1868), early 19th century
The mermaid lying, turning slightly to her left, curling up as she grasps her tail, forming a compact composition; signed in a raised rectangular reserve *Tadatoshi*.

4cm x 3.2cm (1 9/16in x 1 1/4in).

£2,500 - 3,000

JPY450,000 - 540,000

US\$3,000 - 3,700

31

A WOOD NETSUKE OF A SEATED ROOSTER

By Masanao, Yamada, Ise Province, Edo period (1615-1868), 19th century
Resting with its head tucked in its voluminous plumage, its legs folded beneath with its left foot forming the *himotoshi*; signed under its left wing in an oval incised reserve *Masanao*.
4.2cm x 2.5cm (1 5/8in x 1in).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



31

32

A WOOD NETSUKE OF A ROOSTER AND HEN

Edo period (1615-1868) or Meiji era (1868-1912), 19th century
The pair seated side by side on a partially open fan, the rooster upright with its tailfeathers erect, the hen leaning forward with its head lowered; *unsigned*.
3.7cm x 3.4cm (1 7/16in x 1 5/16in).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



32

33

A WOOD NETSUKE OF A FAMILY OF CHICKENS

By Masatoshi, Meiji era (1868-1912), late 19th century
The rooster and hen seated beside a bowl, their heads low to peck at feed, the chick resting atop the back of their father's back; signed on the underside of the bowl with a raised rectangular reserve *Masatoshi*.
3.5cm x 3.3cm (1 3/8in x 1 5/16in).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400



33



34

34

A WOOD NETSUKE OF A DRAGON IN A MIKAN (TANGERINE)

By Tomomitsu, Edo period (1615-1868), 19th century

The dragon shown winding through and around the stippled *mikan*, the leafy stem forming the *himotoshi*, the eye inlaid; signed in an incised oval reserve *Tomomitsu*. 4.4cm x 3.4cm (1 3/4in x 1 5/16in).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



35

35

A WOOD NETSUKE OF A COOPER INSIDE A BARREL

By Morita Soko (1879-1942), Taisho (1912-1926)

or Showa (1926-1989) era, 20th century

The emaciated figure seated inside a large wooden inverted cistern, planing the wood intently, the interior with a hammer lying beside him, the wood dark stained and bearing a good patina, signed on the underside on a rectangular reserve *Soko to*.

2.6cm x 3.3cm (1in x 1 1/4in).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



36

36

A WOOD NETSUKE OF A BAMBOO CUTTER INSIDE A NODE OF BAMBOO

By Yoshihide, Meiji era (1868-1912), late 19th/early 20th century

The man dressed in a straw cape and hat standing inside inside a large section of bamboo, digging up bamboo shoots, two smaller bamboo stems with leaves carved on the exterior; signed in *ukibori* characters *Yoshihide* along one side. 4.8cm (1 7/8in) long.

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400

37

EIGHT WOOD NETSUKE

Edo period (1615-1868) to Meiji era (1868-1912), 19th century

The first a standing *sarumawashi* (monkey trainer) with his monkey sitting on his back; the second a seated man pounding *mochi*, the bowl resting between his legs; the third a merchant about to lift an oversized sack; the fourth a standing courtier holding a fan to his chest; the fifth a gleeful monk resting his head on a *cha-usu* (tea grinder); the sixth a *karako* (Chinese boy) playing with a *harukoma* (hobby horse); the seventh a mask of a grimacing man; the last lacquered wood, of a dancer wearing a tall *eboshi* (courtier's hat); all unsigned. The smallest 3.5cm (1 3/8in) high; the largest 8.4cm (3 5/16in) high. (8).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400



37



38



INRO AND KISERUZUTSU Various Properties

38 *

THREE LACQUER INRO

Edo period (1615-1868), 19th century

The first of carved ebony wood with four cases, decorated with an all-over design of a dragon emerging from clouds, *unsigned*, 8.7cm (3 3/8in) high, with a gilt *ojime* in the form of a *kinchaku* purse; the second a black-lacquer four-case *inro*, lacquered in gold and silver *togidashi maki-e* with windblown chrysanthemums and grasses, *unsigned*, with a pierced wood modern netsuke in the form of a barrel, carved at each end with a seated priest, 7.8cm (3in) high; the third a broad two-case brown-lacquer *inro* lacquered in red *takamaki-e* with a pine tree along a seashore on one side and Mount Fuji looming in the distance on the other, *unsigned*; with a silvered-metal double mask *ojime*, 6.7cm (2 5/8in) high; two with a wood storage box. (5).

£1,200 - 1,800

JPY220,000 - 330,000

US\$1,500 - 2,200



39



39 *

A BLACK-LACQUER SMALL THREE-CASE INRO

Edo period (1615-1868), probably 18th century
The vertical rectangular body with a *roiro-nuri* ground embellished with sparsely sprinkled gold powder, lacquered on one side with a monkey hiding within the crevices of a rock from a swooping eagle eyeing its prey on the other, embellished in gold and silver *takamaki-e* with profuse highlights of *kirikane*, the interior of dense *nashiji*, unsigned; with a *guri-lacquer ojime*. 7.2cm (2¾in) high.

£2,500 - 3,500
JPY450,000 - 640,000
US\$3,000 - 4,300



40



40 *

SHIOMI MASANARI LINEAGE

A Black-Lacquer Broad Single-Case *Inro*
Edo period (1615-1868), 18th century
Finely embellished in *e-nashiji* and gold *togidashi maki-e* with a farmboy seated on the ground having fallen asleep, his scythe tucked into this belt, a basket depicted on the reverse overflowing with sprigs of pine and maple, the interior of *roiro-nuri* with a removable fitted compartment; signed to one side in a red lacquer colophon *Shiomi Masanari*; with metal bead *ojime*. 5cm x 8cm (2in x 3 2/8in).

£3,000 - 4,000
JPY540,000 - 730,000
US\$3,700 - 4,900



41



41

AFTER TAMURA TOSHIHIDE (1757-1833)

A Black-Lacquer Three-case *Inro*
Edo period (1615-1868), late 18th/early 19th century
Decorated in gold, silver, and red *hiramaki-e* with butterflies hovering over clumps of chrysanthemums on a sparsely sprinkled *hirame* black-lacquer ground, the interior of dense *nashiji*; inscribed on the bottom case in gold *hiramaki-e* *Toshihide* with a *kao*. 6.5cm (2½in) high. (2).

£800 - 1,200
JPY150,000 - 220,000
US\$970 - 1,500

42 *

A BLACK-LACQUER FIVE-CASE INRO

Edo period (1615-1868), 18th century
Decorated in gold *hiramaki-e* and *e-nashiji* with details highlighted in shell, with an all-over design of a creeper entwined over pine branches, the interior of dense *nashiji*; inscribed on the bottom case with added signature *Yoyusai* with a *kao*.
8.6cm (3 3/8in) high.

£2,500 - 3,000

JPY450,000 - 540,000

US\$3,000 - 3,700



42

43 *

HARA YOYUSAI (1772-1845/6)

A Black-Lacquer Four-Case Inro

Edo period (1615-1868), probably 19th century
Decorated in gold and silver *takamaki-e*, *e-nashiji*, and *kirikane* with a dragonfly on a leaf on one side and a spider on a different species of leaf on the other, the interior of rich *nashiji*, signed in gold *hiramaki-e* *Yoyusai*; with a wood storage box. 7.3cm (2 13/16in) high. (2).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



43

44

YAMADA JOKASAI LINEAGE

A Gold-Lacquer Five-Case Inro

Edo period (1615-1868), early 19th century
Decorated in gold *takamaki-e* and *kirikane* with a design of *shochikubai* (the 'Three Friends of Winter', pine, bamboo, and prunus, that flourish at the same time), arranged alternately in horizontal bands across the surface of each case, signed on the bottom case in gold lacquer *Jokasai*, the interior of matt gold, with a wood two-part *manju* netsuke with an ivory central peg, carved with *tennin* (Buddhist angels) on one side and a stylised six-petalled flower on the other; unsigned. 7.8cm (3in) high.

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500

Provenance:

Presented to Robert Clark, a Civil Engineer at the University of Tokyo 1871-1878, and thence by descent.

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10), reference no. T9FA8J39.



44



45

45 *

SHORYUSAI

An Inlaid Gold-Lacquer Four-Case *Inro*
Edo period (1615-1868), 19th century
Decorated in gold, brown, and red *takamaki-e* and *kirikane* with embellishments inlaid in pewter and shell, depicting the famous duel between Benkei and Yoshitsune on Gojo Bridge, Ushiwakamaru (the young Yoshitsune) beneath the full moon crossing the Gojo Bridge, entirely covered with a white cloth on one side and Benkei holding a halberd on the reverse, the interior of dense *nashiji*, signed on the bottom *Gyonen nanjugosai, Shoryusai* (Shoryusai, aged 75 years); with a lacquered *ojime* in the form of a carapace, and a *shakudo* netsuke in the form of a bell, inlaid with three crests; *unsigned*.
7.1cm (2¾in) high.

£4,500 - 5,500
JPY820,000 - 1,000,000
US\$5,500 - 6,700

46 *

KOMA KANSAI LINEAGE

A Gold-Lacquer Circular Two-Case *Inro*
Edo period (1615-1868), 19th century
Decorated in gold and red *takamaki-e* with Fukurokuju seated and holding a fan on one side and pine, plum and bamboo (the 'Three Friends of Winter', pine, bamboo, and prunus, that flourish at the same time) on the other, the interior, top, bottom and sides of dense *nashiji*; signed *Koma Kansai saku*.
6.5cm x 6.1cm (2½in x 2 3/8in).

£2,500 - 3,000
JPY450,000 - 540,000
US\$3,000 - 3,700

47 *

A GOLD-LACQUER FOUR-CASE INRO

Meiji era (1868-1912),
late 19th/early 20th century
The *kinji* ground decorated on both sides in gold *takamaki-e* with flowering stalks of chrysanthemums and grasses, the interior of dense *nashiji*; with a wood netsuke in the form of charcoal in a wood brazier, *unsigned*; with a wood storage box. 9cm (3½in) high. (2).

£800 - 1,000
JPY150,000 - 180,000
US\$970 - 1,200
To be sold without reserve



46



47

48 *

YAMADA JOKASAI LINEAGE

A Gold-Lacquer Four-Case *Inro*

Edo period (1615-1868), 19th century
Decorated in gold and silver *takamaki-e* and gold *togidashi maki-e* with an all-over design of three *minogame* (bushy-tailed turtles) swimming over spumy waves, the interior of red lacquer, signed in gold lacquer on the base *Jokasai*. 8.3cm (3¹/₄in) high.

£3,500 - 4,000

JPY640,000 - 730,000

US\$4,300 - 4,900

48



49 *

A GOLD-LACQUER FIVE-CASE INRO

Edo period (1615-1868),

probably 19th century

Decorated in gold *takamaki-e* with an all-over design of overlapping brocade and *shikishi* (square poem papers) enclosing seasonal flowers and geometric patterns, one inscribed *Choseidenri shunju tomi[...]* (The inside of the Chosei Palace is always rich in the changing seasons ...) from *Wakan roeishu* (Collection of Japanese and Chinese Poems for Singing), reserved on a dense *nashiji* ground, the interior also of dense *nashiji*; unsigned. 9cm x 5.1cm (3¹/₂in x 2in).

£3,500 - 4,000

JPY640,000 - 730,000

US\$4,300 - 4,900

49



50 *

AN INLAID GOLD-LACQUER FOUR-CASE INRO

Meiji era (1868-1912),

late 19th/early 20th century

Decorated in slight red and gold *takamaki-e* and *hiramaki-e* on the *obirame* ground with two lobed panels, one enclosing a stationed *goshoguruma* (courtier's ox drawn carriage) sheltered beneath flowering plum branches resting on its shafts on the banks of a river, the other depicting the veranda of a mansion beside *tachibana* trees and a panoramic view of the grounds, details highlighted in gold, shell and silver high relief inlay unsigned; with a wood storage box. 9cm (3¹/₂in) high. (2).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200

To be sold without reserve

50





51



51 *

YAMADA JOKASAI LINEAGE

A Black-Lacquer Four-Case *Inro*

Edo period (1615-1868), 19th century

Decorated in silver, gold, and red *takamaki-e* with a tethered *taka* (falcon) on each side, each bird positioned slightly differently, one standing with its head lowered on a long perch from which a sumptuous brocade banner is suspended, the other standing on one foot on a rustic branch perch with its head turned alertly to the right, the interior of rich *nashiji*, signed on the base in gold lacquer *Jokasai*; with a carved red- and black-lacquered *ojime*. 9.2cm (3 5/8in) high.

£7,000 - 8,000

JPY1,300,000 - 1,500,000

US\$8,500 - 9,700



52



52 *

KANSHOSAI TOYO LINEAGE

An Inlaid, Red-Lacquer Two-Case *Inro*

Edo period (1615-1868), 19th century

The glossy rich dark reddish-brown ground lacquered in gold *takamaki-e* and inlaid in shell with a continuous design of tied bundles of rice resting across the front and reverse, the interior of black lacquer, signed on the base in gold lacquer *Tōyo* with a *kao*, with a modern wood netsuke of two mice.

5.8cm x 7.6cm (2 1/4in x 3in).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



53



53

JITOKUSAI GYOKUZAN LINEAGE

A Gold-Lacquer Four-Case *Inro*

Edo period (1615-1868), 19th century

The rich *nashiji* ground lacquered with a lone porter towing a boat through windswept reeds beneath the crescent moon, in gold *takamaki-e* and silver *hiramaki-e* with details of inlaid shell and pewter, the interior of red lacquer, signed in gold lacquer on the base *Jitokusai saku*, with a jadeite *ojime*; with a plain wood storage box.

6.5cm (2 1/2in) high. (2).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500

54 *

**A BLACK AND GOLD-LACQUER
FOUR-CASE INRO**

Edo period (1615-1868),
probably 19th century
Decorated in silver and gold *takamaki-e*,
kirikane and *e-nashiji* depicting a *tennin*
(Buddhist angel) seated on a pine-clad
seashore playing the flute, alluding to the Noh
play *Hagoromo*, the reverse with the looming
image of Mount Fuji appearing from the
clouds, *unsigned*; with a *kagamibuta* netsuke
carved in high relief gold and *shibuichi* with
Kosekiko putting the recovered shoe on
Choryo's foot, the latter holding a scroll;
signed with a *kao*. 8.5cm (3 3/8in) high.

£4,000 - 5,000
JPY730,000 - 910,000
US\$4,900 - 6,100

54



55 *

**A GOLD-LACQUER CIRCULAR
TWO-CASE INRO**

Meiji era (1868-1912),
late 19th/early 20th century
Lacquered in slight red and gold *takamaki-e*
with an *aoi-mon* decorated, stationed
goshoguruma (courtier's ox-drawn carriage)
resting on its shafts, its lowered bamboo
blinds tantalizingly suggesting the presence of
an elegant lady or nobleman inside, alluding
to the Aoi chapter in *Genji monogatari* ('Tale of
Genji'), the reverse with windswept autumnal
plants of chrysanthemums and grasses,
the interior of dense *nashiji*, *unsigned*; with
modern wood netsuke of two puppies;
unsigned; with a wood storage box.
8.7cm x 8.7cm (3 3/8in x 3 3/8in). (2).

£800 - 1,000
JPY150,000 - 180,000
US\$970 - 1,200
To be sold without reserve

55



56 *

A GOLD-LACQUER THREE-CASE INRO

Meiji era (1868-1912),
late 19th/early 20th century
the rich *obirame* ground lacquered in gold
takamaki-e, *hiramaki-e* and *e-nashiji* with a
lobed lenticular panel depicting Shoki the
demon queller looking out from a circular
window with a threatening expression as an
oni flees on one side and a large *taiko* (barrel
drum) surmounted by flames in front of a
brocade curtain strung between flowering
maple branches on the other, the interior of
dense *nashiji*; *unsigned*, with a wood storage
box. 11.2cm (4 1/2in) high. (2).

£800 - 1,000
JPY150,000 - 180,000
US\$970 - 1,200
To be sold without reserve

56





57



57

KAJIKAWA LINEAGE

A Red-Lacquer Three-Case Square *Inro*
Edo period (1615-1868), 19th century
Decorated in gold and silver *takamaki-e*
with details highlighted in black and gold
togidashi maki-e with a dragon emerging
from tumultuous waters on a red-lacquered
ground, the interior of rich *nashiji*; *unsigned*;
with an unrelated wood storage box.
7.1cm (2³/₄in) high. (2).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



58



58 *

KOMA KYUHAKE LINEAGE

Edo period (1615-1868),
probably 19th century
Decorated in gold and silver *takamaki-e* with
a continuous landscape design at sunrise
depicting a woman standing and carrying
a wood bucket at the front of a thatched
dwelling on one side and a courtier and
attendant in front of a waterfall on the other,
the interior of dense *nashiji*; signed on the
bottom in gold lacquer *Koma Kyuhaku saku*.
9.8cm (3³/₄in) high.

£3,500 - 4,000

JPY640,000 - 730,000

US\$4,300 - 4,900



59



59 *

TWO GOLD-LACQUER FOUR-CASE INRO

Meiji era (1868-1912),
late 19th/early 20th century
Each of rounded, rectangular form and
decorated in gold *hiramaki-e* and *takamaki-e*,
one with stylised *ho-o* (phoenix) among clouds
on each side, the interior of dense *nashiji*,
unsigned, 9.5cm (3³/₄in) high; the second with
a hawk perched on a pine tree on one side,
eyeing its prey in flight on the other, the interior
of dense *nashiji*, *unsigned*, 8.7cm (3³/₈in)
high; each with a wood storage box. (4).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

To be sold without reserve

60 *

KAKOSAI

An Inlaid, Gold-Lacquer Four-Case *Inro*
Edo period (1615-1868), 19th century
Decorated in *shakudo* and gilt high relief
on one side depicting Fukurokuju holding a
minogame (bushy-tailed turtle) in one hand
and clutching a branch of plum in the other,
surrounded by branches of pine rendered in
gold *takamaki-e* continuing over the reverse,
where a crane is about to alight to feed her
offspring, the interior of rich *nashiji*, signed
on the base *Kakosai* with a *kao*; with a stone
ojime and a wood netsuke in the form of a
spider crawling over a basket; *unsigned*.
7.5cm (3in) high.

£3,500 - 4,000

JPY640,000 - 730,000

US\$4,300 - 4,900

60



61 *

A GOLD-LACQUER FOUR-CASE INRO

Meiji era (1868-1912),
late 19th/early 20th century
Decorated in gold and slight coloured
takamaki-e depicting on one side two women
carrying baskets hauling themselves up the
precipice of a cliff picking medicinal herbs and
cascading waterfall on the other, the interior of
dense *nashiji*, *unsigned*, with a modern wood
netsuke of a beetle crawling over a pumpkin;
with a wood storage box.
9cm (3½in) high.

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200

To be sold without reserve

61



62 *

A GOLD-LACQUER FOUR-CASE INRO

Meiji era (1868-1912),
late 19th/early 20th century
Lacquered in slight coloured and gold
hiramaki-e and *kirikane* with a *goshoguruma*
(courtier's ox-drawn carriage) stationed beside
bamboo shrubs in a rustic landscape on
one side, and a shrine and a *tori* among tall
cryptomeria trees on the other, *unsigned*; with
a wood storage box.
6.8cm (2 5/8in) high. (2).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200

To be sold without reserve

62





63

63

**FOUR KISERUZUTSU (PIPE CASES),
ONE WITH A TOBACCO POUCH**

Edo period (1615-1868), 19th century
Each of *muso-zutsu* form, the first lacquered in gold, silver, and slight coloured *takamaki-e* with a scene possibly from the Noh play *Aoi no ue*, Lady Rokujo wearing a Hannya mask and holding an *uchizue* stick, *unsigned*, 22.5cm (8 3/4in) long; the second covered in stained *same* (rayskin) with metal fittings, *unsigned*, 23cm (9in) long; the third of lacquered bamboo, decorated in gold and black *takamaki-e* with plum blossoms adrift over a stylised stream, signed on the reverse *To* within an oval black-lacquer reserve, 20.2cm (8in) long; the fourth also of lacquered plaited bamboo, embellished with two potted plants, one with *omoto* (Japanese sacred lily) with flowers and the second with fruits, signed *Nobuzane*, attached with a tobacco pouch of textured leather, with a *mae-kanagu* (clasp) of gilt metal in the form of a recumbent *shishi*; 21.2cm (8 3/8in) long. (4).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



64

64

**FOUR KISERUZUTSU (PIPE CASES)
AND ONE KISERU (TOBACCO PIPE)**

Edo period (1615-1868), 19th century
Comprising one of wood, of *otoshi-zutsu* form, carved in relief with old trees covered by stacked *sarunokoshikake* (polyporaceae or shelf fungi), inscribed on the back *Suzuyama rinkan* (Village in Suzu Mountain), 21cm (8 1/4in) long; two of bamboo, one carved in relief with Fukurokuju beneath a hanging scroll, 20.2cm (8in) long; the third unadorned, represented as a tied stem of bamboo, *unsigned*, 19.8cm (7 3/4in) long; the fourth of lacquered bamboo, of *muso-zutsu* form, decorated in gold and black *takamaki-e* with a cricket on windswept *nadeshiko* (pinks) and *hagi* (bush clover), *unsigned*, 25cm (9 7/8in) long; the fifth a tobacco pipe of standard form, of bamboo and silvered-metal; 19.7cm (7 3/4in) long. (5).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



65

65

**THREE STAG-ANTLER
KISERUZUTSU (PIPE CASES)**

Edo period (1615-1868),
early/mid-19th century
Two of *otoshi-zutsu* form and carved in relief, one with Shoki chasing a *oni* (demon), 19.6cm (7 3/4in) long; the second carved with a Chinese landscape of a building overlooking a craggy ravine, 20.2cm (8in) long; the third of *muso-zutsu* form, carved with an all-over design of repeated square, geometric motifs, 22cm (8 5/8in) long; all *unsigned*. (3).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



66

66

KOSAI

A Lacquered-Bamboo *Kiseruzutsu* (Pipe Case)
Edo period (1615-1868),
probably 19th century
Of *muso-zutsu* form, decorated in gold, red
and silver *takamaki-e* with Hotei holding his
head with both hands and leaning against his
treasure sack; signed in gold lacquer *Kosai*
within a black-lacquer reserve.
22.5cm (8 7/8in) long.

£800 - 1,200
JPY150,000 - 220,000
US\$970 - 1,500



67

67 *

IKEDA TAISHIN (1825-1903)

A Lacquered-Wood *Kiseruzutsu* (Pipe Case)
Edo period (1615-1868)
or Meiji era (1868-1912), 19th century
Of *muso-zutsu* type, carved in relief and
inlaid in pewter and shell with gold lacquer
details, depicting a meandering *ingenmame*
(snap bean) plant, the flower buds beginning
to bloom with one large bean pod hanging
below; signed on the reverse in gold lacquer
Taishin with an impressed seal.
21.2cm (8 3/8in) high.

£1,500 - 1,800
JPY270,000 - 330,000
US\$1,800 - 2,200



68

68

**A LACQUERED-BAMBOO
KISERUZUTSU (PIPE CASE)**

Edo period (1615-1868),
probably 19th century
Of *muso-zutsu* form, lacquered in black and
gold *takamaki-e* with an elaborate tasselled
silk chord trailing over chrysanthemums
and tendrils on the plaited bamboo ground;
unsigned. 20cm (7 7/8in) long.

£800 - 1,200
JPY150,000 - 220,000
US\$970 - 1,500

69



**A GROUP OF YATATE FROM
A JAPANESE PRIVATE COLLECTION
(Lots 69-94)**

69 *

A SILVER YATATE (PORTABLE BRUSH AND INK CONTAINER)

Edo period (1615-1868) or Meiji era (1868-1912), late 19th century
The handle elaborately applied in low relief with stylised floral heads and foliage against a carved ground of trailing *karakusa* ('Chinese grasses'), the bowl ribbed and surmounted with a pierced cover in the form of a chrysanthemum opening to reveal a glass compass finial, carved on the interior with radiating panels enclosing the characters for the *Junishi* (12 animals of the East Asian zodiac); *unsigned*.
18.2cm (7 1/8in) long.

£1,500 - 2,000
JPY270,000 - 360,000
US\$1,800 - 2,400

70 *

SHOSHIN (TERUMASA)

A Silvered-Metal *Yatate* (Portable Brush and Ink Container)
Meiji era (1868-1912), 19th/early 20th century
The handle chiselled with a long *kanbun* (Chinese-character) inscription, the bowl with a hinged cover surmounted by a finial in the form of a stalk of *reishi* fungus, stamped on the base *Meiji nensei* and signed along one side of the bowl with chiselled signature *Shoshin* (*Terumasa*) *tsukuru* with a *kao*. 19.7cm (7 5/8in) long.

£1,000 - 1,500
JPY180,000 - 270,000
US\$1,200 - 1,800

71 *

BAITETSU

A Mixed-Metal *Yatate* (Portable Brush and Ink Container)
in the form of a *Sho* (Vertical Panpipes) and Flute
Edo period (1615-1868), probably 19th century
The simulated bamboo pipes of different lengths forming the ink bowl, with a section on the reverse forming the hinged cover, the handle realistically modelled as flute with finger holes, applied with silver ring; signed *Baitetsu*. 14.7cm (5 3/4in) long.

£800 - 1,000
JPY150,000 - 180,000
US\$970 - 1,200

72 *

BAITETSU

A Mixed-Metal *Yatate* (Portable Brush and Ink Container)
in the form of a Shamisen
Edo period (1615-1868), probably 19th century
The head of the instrument applied with a silver cherry blossom, the sides of the body chased with a simulated *mokume* (wood grain) design and fitted with a removable drawer for the ink bowl, similarly applied with silver blossom to match the handle and chased with trailing chrysanthemums; signed on the underside *Baitetsu*.
15.1cm (6in) long.

£800 - 1,000
JPY150,000 - 180,000
US\$970 - 1,200

73 *

BAITETSU

A Mixed-Metal *Yatate* (Portable Brush and Ink Container)
in the form of an *Oke* (Wood Pail)
Edo period (1615-1868), probably 19th century
The ink container in the form of a circular straight-sided bucket of simulated turned and assembled wood with a flat base, and hinged cover surmounted by an up-and-over handle, the brush holder-cum-handle chiselled with stylised foliate arabesque designs matching the bowl, signed *Baitetsu*. 17.2cm (6 3/4in) long.

£800 - 1,000
JPY150,000 - 180,000
US\$970 - 1,200



70



71



72



73



74

74 *

KANAYA GOROSABURO

A Bronze *Yatate* (Portable Brush and Ink Container)
Meiji era (1868-1912), late 19th/early 20th century
Of slightly curved form, the bowl and brush holder plain and unadorned, signed on the underside of the bowl *Goro San*; with a fitted wood box inscribed *Odo bokuto Kanaya Gorosaburo* (Yellow copper inkpot by Kanaya Gorosaburo).
18.5cm (7 1/4in) long. (2).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970

75 *

A SILVERED METAL YATATE (PORTABLE BRUSH AND INK CONTAINER)

Meiji era (1868-1912), late 19th/early 20th century
The bowl and brush holder engraved with an all-over design of trailing *karakusa* ('Chinese grasses'), the underside of the bowl carved with a *maru ni tachi omodaka mon* (standing arrowhead within a ring) crest; unsigned. 16.5cm (6 1/2in) long.

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200

76 *

A SILVER YATATE (PORTABLE BRUSH AND INK CONTAINER)

Meiji era (1868-1912), late 19th/early 20th century
The bowl and brush holder engraved with chrysanthemum heads interwoven among trailing *karakusa* ('Chinese grasses'), with an ensuite matching *sagemono* opening to reveal a glass compass finial, carved on the interior with the characters for the *Junishi* (12 animals of the East Asian zodiac), unsigned; with a fitted wood storage box inscribed on a paper label *Yatate kikukarakusa goen Meiji yonjugonen roku sumitsubo kinka sanmai iri* (Yatate with Chrysanthemums and arabesques five yen, June 1912, inkpot with three gold coins).
19.2cm (7 1/2in) long. (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

77 *

TWO METAL YATATE (PORTABLE BRUSH AND INK CONTAINERS)

Edo period (1615-1868) or Meiji era (1868-1912), mid/late 19th century
One of silvered metal, the handle engraved with windswept chrysanthemums and pampas grasses, the ink bowl engraved with butterflies, unsigned, 15.7cm (6 1/8in) long; the second of bronze, the handle carved with a sprig of bamboo between grooves, the ink bowl fitted with a covered compass finial and carved on the surface with the characters for the *Junishi* (12 animals of the East Asian zodiac); signed on the reverse with chiselled characters *Kiryudo*;
19.5cm (7 5/8in) long. (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



77

76

75



78



79

78 *

TWO METAL YATATE (PORTABLE BRUSH AND INK CONTAINERS)

Edo period (1615-1868) or Meiji era (1868-1912), 19th century
The first miniature, bronze and *shakudo* decorated with an all-over design of trailing *kikyo* (Chinese bellflower), *unsigned*, 5.2cm (2in) long, with a plain wood storage box; the second of bronze and brass, modelled in the form of a calligraphy brush, *unsigned*, 15.5cm (6 1/8in) long. (2).

£1,200 - 1,800

JPY220,000 - 330,000

US\$1,500 - 2,200

79 *

BAITETSU

A Mixed-Metal *Yatate* (Portable Brush and Ink Container) in the form of a Matchlock Pistol

Edo period (1615-1868), probably 19th century
Designed as a miniature matchlock pistol, the moving parts all functioning, the hardware chiselled with scrolling vines and applied with an *aoi-mon* (triple-hollyhock-crest); signed *Baitetsu*. 11.1cm (4 3/8in) long.

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



80



81

80 *

TSUCHIYA TOSHICHIKA (DIED 1895)

A Silvered-Metal *Yatate* (Portable Brush and Ink Container)

Edo period (1868-1912), 19th century

The square bowl pierced on two sides with a *hyotan* (gourd) motif and on the other with a *hanabishi-mon* (flowery-diamond) motif, signed on the reverse *Soho* within a gourd-shaped reserve, the brush holder also pierced with two gourds one each side; signed on the reverse with chiselled characters *Toshichika kore o tsukuru*; attached with a matching silver gourd netsuke engraved with a bat and a peony blossom, *unsigned*, and an *ojime* in the form of a Hannya mask; *unsigned*. 16.5cm (6½in) long.

£2,500 - 3,500

JPY450,000 - 640,000

US\$3,000 - 4,300

The gourd motif was favoured by Matsudaira Harusato (1751-1818), a daimyo of the mid-Edo period who ruled the Matsue domain. He was renowned as a tea master, under the name Matsudaira Fumai, and it is plausible that this *yatate* was commissioned by him.

Soho was one of the artistic names of Kobori Enshu (1579-1647), a celebrated Japanese aristocrat, garden designer, painter, poet, and tea master, and this piece may have been intended as a tribute to him.

81 *

SHOKOSAI KOMIN

A *Shibuichi Yatate* (Portable Brush and Ink Container)

Edo period (1615-1868), 19th century

The hinged cover of the rectangular rounded oval bowl delicately engraved in *kebori* and *katakiribori* with a scholar standing behind a crane, accompanied by an attendant holding a bowl, feeding the crane, the brush holder similarly carved with branches of plum; signed with chiselled signature *Shokosai Komin* with a *kao*.

15.3cm (6in) long.

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



82



83

82 *

**A BLACK AND RED-LACQUER YATATE
(PORTABLE BRUSH
AND INK CONTAINER)**

Edo period (1615-1868), 19th century
Carved in deep relief with crabs crawling
among plants and flowers issuing from rocks,
silhouetted against a wave-patterned red-
lacquer ground; *unsigned*.
18cm (7 1/16in) long.

£1,000 - 1,500
JPY180,000 - 270,000
US\$1,200 - 1,800

83 *

**A STAG-ANTLER YATATE (PORTABLE
BRUSH AND INK CONTAINER)**

Meiji era (1868-1912),
late 19th/early 20th century
Carved in the form of overlapping lotus buds
and leaves, one large leaf at the top curling
over and supporting the matching lotus bowl
with a hinged cover surmounted by a finial in
the form of a frog crawling over the surface;
unsigned. 18cm (7 1/16in) long.

£800 - 1,200
JPY150,000 - 220,000
US\$970 - 1,500

84 *

KOMA KANSAI LINEAGE

A Gold-Lacquered Wood *Yatate* (Portable
Brush and Ink Container)
Edo period (1615-1868)
or Meiji era (1868-1912), 19th century
Decorated in gold and slight coloured
takamaki-e with embellishments of *e-nashiji*
and *kirikane* with seven huddled porters
wearing straw capes and caps pulling a
covered cargo boat moored beneath a trailing
willow, signed in gold *hiramaki-e* Kansai with a
kao. 18.2cm (7 1/8in) long.

£1,500 - 2,000
JPY270,000 - 360,000
US\$1,800 - 2,400

85 *

IKEDA TAISHIN (1825-1903)

A Gold-Lacquered Wood *Yatate* (Portable
Brush and Ink Container)
Edo period (1615-1868)
or Meiji era (1868-1912), 19th century
Decorated in gold and silver *hiramaki-e* with a
mass of ferns embellished here and there with
silver dew drops; signed in gold *hiramaki-e*
Taishin saku. 18.3cm (7 1/8in) long.

£1,000 - 1,500
JPY180,000 - 270,000
US\$1,200 - 1,800



86 *

IKEDA TAISHIN (1825-1903)

A Gold-Lacquered Wood *Yatate* (Portable Brush and Ink Container)
Edo period (1615-1868)
or Meiji era (1868-1912), 19th century
Decorated in gold and red *takamaki-e* with two *amenbo* (water striders) on a lotus pond, embellishments highlighted in shell inlay, signed in gold *hiramaki-e Ikeda Taishin saku*.
19.2cm (7½in) long.

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400

87 *

KOMA KORYU LINEAGE

A Gold-Lacquered Wood *Yatate* (Portable Brush and Ink Container)
Edo period (1615-1868),
probably 19th century
Decorated in gold, silver, and red *takamaki-e* with scattered maple, cherry blossoms, *ginkgo*, and pine needles, on a polished wood ground; signed on the reverse in gold lacquer *Koma Koryu saku* with a *kao*.
19.5cm (7 5/8in) long.

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400

88 *

AFTER SHIBATA ZESHIN (1807-1891)

A Gold-Lacquered Wood *Yatate* (Portable Brush and Ink Container)
Edo period (1615-1868)
or Meiji era (1868-1912), late 19th century
Decorated in gold and red *takamaki-e* with Raijin the Thunder God encircled with a ring of drums decorated with the *mitsu tomoe* (three-comma) motif, clutching with both hands a rope attached with an anchor in an attempt to retrieve a fallen drum; inscribed in gold *hiramaki-e Zeshin*. 19.2cm (7½in) long.

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



89

89 *

ATTRIBUTED TO ISOI JOSHIN (1883-1964)

A Black and Gold-Lacquer *Yatai* (Portable Brush and Ink Container) in the form of an *Ogi* (Folding Fan)

Taisho (1912-1926) or Showa (1926-1989) era, 20th century

Decorated in gold and silver *hiramaki-e* with stylised birds and butterflies hovering over sprigs of stylised pine on the glossy *roiro-nuri* ground, signed on the reverse in gold *hiramaki-e* *Joshin saku*; with a purple silk brocade storage bag. 18.5cm (7 1/4in) long.

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

90 *

TWO BRONZE YATATE (PORTABLE BRUSH AND INK CONTAINER)

Edo period (1615-1868) or Meiji era (1868-1912), mid/late 19th century

The first with the handle carved in *shishiaibori* with details inlaid in flat relief of silver depicting the court calligrapher and poet Ono no Tofu standing on the banks of a river beneath trailing willow branches curving over a crescent moon, *unsigned*, 17.3cm (6 3/4in) long; the second inlaid in flat relief inlay of silver with foliate and geometric motifs, the rectangular hinged ink bowl inlaid with a similar abstract motif, *unsigned*; 19.5cm (7 5/8in) long. (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

91 *

TWO METAL YATATE (PORTABLE BRUSH AND INK CONTAINERS)

Edo period (1615-1868), 19th century

The first with a cylindrical ink bowl fitted with an covered compass finial (case and dial now lacking) and carved on the surface with the characters for the *Junishi* (12 animals of the East Asian zodiac), the handle signed on the reverse with chiselled characters *Kiryudo*, 20.5cm (8 1/16in) long; the second with a pierced handle carved with a long *kanbun* (Chinese-character) inscription, the round squat ink bowl carved in relief with wisps of cloud and surmounted by a finial in the form of a seated frog, carved beneath the bowl *Tensho nensei*, 20.5cm (8 1/16in). (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



91



90





92

92 *

**TWO GOLD-LACQUERED WOOD YATATE
(PORTABLE BRUSH AND INK CONTAINERS)**

Meiji era (1868-1912), late 19th/early 20th century

Each embellished in gold *hiramaki-e*, one with an all-over design, one with scattered snowflakes of different shapes and sizes, the other with sprigs of fern; each *unsigned*.

Each yatate: 18.7cm (7 3/8in) long.

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

93 *

**AN INLAID SILVER, BRONZE, AND SHAKUDO YATATE
(PORTABLE BRUSH AND INK CONTAINER)**

Meiji era (1868-1912), late 19th/early 20th century

Comprising an ink container in the form of a Daruma doll with a hinged cover, fastened by a chain of chequered design attached with an engraved *shakudo* pouch applied in high relief of gilt with a writhing dragon chasing a flaming *tama* (jewel) against an elaborately engraved ground of stylised clouds beneath a stylised floral border, the back of the pouch mounted with a loose ring accommodating the silver brush holder; *unsigned*. 15.5cm (6 1/8in) long.

£3,000 - 4,000

JPY540,000 - 730,000

US\$3,700 - 4,900

94 *

**A SHIBAYAMA INLAID YATATE (PORTABLE BRUSH
AND INK CONTAINER)**

Meiji era (1868-1912), late 19th/early 20th century

Inlaid in typical Shibayama style with all-over design of a myriad of auspicious objects including a *tsuchi* (Daikoku's magic mallet), a *makimono* (handscroll) representing a cultured life or wisdom leading to good fortune, a *takarakagi* (storehouse key), a loose *tama* (wish-granting jewel), and a *kakuregasa* (hat of invisibility); *unsigned*.

11.5cm (4 1/2in) long.

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



93



94





LACQUER WORKS OF ART

Various Properties



95

A NANBAN LACQUER CABINET

Momoyama period (1573-1615), late 16th/early 17th century
36cm x 53.5cm x 36.5cm (14 3/16in x 21in x 14 3/8in).

£3,000 - 5,000

JPY540,000 - 910,000

US\$3,700 - 6,100



96 *

A GOLD-LACQUER KO-MAKURA (INCENSE BURNER) IN THE FORM OF A PILLOW

Edo period (1615-1868), probably 18th century
14cm x 11.5cm x 21.2cm (5 1/2in x 4 1/2in x 8 5/16in). (2).

£2,500 - 3,500

JPY450,000 - 640,000

US\$3,000 - 4,300



97

KOMA YASUTADA (KOMA KYUZO IV, DIED 1759) AFTER A PAINTING BY KANO EISHIN (1717-1763)

A Black-Lacquer Circular *Suzuribako* (Box for Writing Utensils)
Edo period (1615-1878), mid-18th century.

4cm x 23.2cm (1 1/2in x 9 1/8in). (5).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



98

A GOLD-LACQUER RYOSHIBAKO (DOCUMENT BOX) AND COVER WITH EN-SUITE TRAY

Edo period (1615-1868), 18th/19th century.
13.2cm x 33.5cm x 40.8cm (5 3/8in x 13 3/16in x 16in). (3).

£4,500 - 5,500

JPY820,000 - 1,000,000

US\$5,500 - 6,700



99

A GOLD-LACQUER SMALL SQUARE KOGO (BOX FOR INCENSE)

Edo period (1615-1868), 19th/20th century.
1.8cm x 8.5cm x 7.5cm (1/2in x 3 5/16in x 2 7/8in). (3).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



(interior)



100 *

KOKUSAI MINGA AND AFTER KANO NATSUO

A Silver-Mounted Black-Lacquer Rectangular Combined *Suzuribako* (Box for Writing Utensils) and *Ryoshibako* (Document Box)

Meiji era (1868-1912), late 19th/early 20th century

Both boxes sharing the same *inrobuta* (flush-fitting) lid, inset with a silver plaque inscribed *Natsuo koku*, chiselled in *kakakiribori* with stalks of chrysanthemums growing over a bamboo fence beside a stream, surrounded by an all-over design of windswept *hagi* (bush clover), extending down to the sides, finely embellished in gold and *iro-e togidashi maki-e* with details highlighted in *e-nashiji* and sparse *hirame*, the interior of the lid lacquered in gold *takamaki-e*, *mura-nashiji*, *kirikane* and gold *togidashi maki-e* with stalks of chrysanthemums growing over a bamboo fence against the full moon on the banks of a meandering stream, echoing the design on the silver plaque, signed in gold *hiramaki-e* Kokusai Minga on the lower left, the inside of the box with a removable interior tray and frame, a covered *tanzakubako* (poem box) decorated in gold *takamaki-e* with windswept *ominaeshi* (valerian) and autumn grasses, a removable *ita* (baseboard) fitted with

a *suzuri* (ink-grinding stone), silver-gilt *suiteki* (water dropper) in the form of a leafy chrysanthemum blossom, and an additional pierced silver circular box, the other writing implements comprising a *kiri* (paper skewer), *tosu* (paper knife) and two *fude* (writing brushes), each within black-lacquer holders and covers decorated with *hagi*, matching the design on the outside of the box, the rest of the box of dense *nashiji*, all the corners of the lid and box mounted with silver fittings elaborately chased with *karakusa* ('Chinese grasses'), with a wood storage box attached with a label inscribed *Kano Natsuo sensei Kokusai Minga sensei saku Onsuzuri* (Box for writing utensils made by Mr Kano Natsuo and Mr Kokusai Minga); accompanied by two auction slips recording that the box was sold at Osaka Bijutsu Kurabu (Osaka Art Club) (on 23 October 1959) for 75,190 yen.

17cm x 35.5cm x 27cm (6 5/8in x 14in x 10 5/8in). (14).

£30,000 - 40,000

JPY5,400,000 - 7,300,000

US\$37,000 - 49,000



101

A MATCHING RYUKYU-STYLE RED-AND GOLD-LACQUER SUZURIBAKO (BOX FOR WRITING UTENSILS) AND RYOSHIBAKO (DOCUMENT BOX)

Edo period (1615-1868) or Meiji era (1868-1912), late 19th/early 20th century.
 15.2cm x 46.5cm x 35.2cm (6in x 18¼in x 13¾in). (10).
 £1,500 - 2,500
 JPY270,000 - 450,000
 US\$1,800 - 3,000



103

A BLACK-LACQUER LARGE ROUNDED RECTANGULAR RYOSHIBAKO (DOCUMENT BOX) WITH EN-SUITE TRAY

Meiji era (1868-1912), late 19th/early 20th century.
 14cm x 39.5cm x 30cm (5½in x 15½in x 11¾in). (4).
 £2,000 - 3,000
 JPY360,000 - 540,000
 US\$2,400 - 3,700



105 *

A GOLD-LACQUER KOBAKO (SMALL BOX) IN THE FORM OF THREE OVERLAPPING FANS

Edo period (1615-1868) or Meiji era (1868-1912), mid/late 19th century.
 6.1cm x 17.2cm (2 3/8in x 6¾in). (3).
 £1,800 - 2,500
 JPY330,000 - 450,000
 US\$2,200 - 3,000



102 *

TSUISHU YOZEI XX (1880-1952)

A Finely Carved Red-Lacquer Circular Kogo (Box for Incense)
 Meiji era (1868-1912), 1902.
 2.1cm x 6.5cm (13/16in x 2½in). (3).
 £800 - 1,000
 JPY150,000 - 180,000
 US\$970 - 1,200



104

FIVE LACQUERED-KEYAKI (JAPANESE ZELKOVA WOOD) ROUNDED SQUARE TRAYS

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century.
 Each tray approx. 32.5cm x 33cm (12¾in x 13in). (6).
 £1,500 - 2,500
 JPY270,000 - 450,000
 US\$1,800 - 3,000



106 *

A GOLD-LACQUER SMALL SQUARE KOGO (BOX FOR INCENSE WOOD)

Edo period (1615-1868) or Meiji era (1868-1912), mid/late 19th century.
 5cm x 8.4cm x 8.4cm (2in x 3¼in x 3¼in). (3).
 £1,000 - 1,500
 JPY180,000 - 270,000
 US\$1,200 - 1,800



107



108



107 *

A GOLD-LACQUER SUZURIBAKO (BOX FOR WRITING UTENSILS) AND COVER

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century.
3cm x 19cm x 21cm (1 3/16in x 7 1/2in x 8 1/4in). (7).

£6,000 - 8,000

JPY1,100,000 - 1,500,000

US\$7,300 - 9,700

108

A BLACK-LACQUER CIRCULAR SUZURIBAKO (BOX FOR WRITING UTENSILS) AND COVER

Meiji era (1868-1912), late 19th/early 20th century.
5.7cm x 26cm (2 1/4in x 10 1/4in). (5).

£3,000 - 5,000

JPY540,000 - 910,000

US\$3,700 - 6,100



109

A BLACK-LACQUER SUZURIBAKO (BOX FOR WRITING UTENSILS) AND COVER

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century.
5.2cm x 24.2cm x 26.5cm (2in x 9½in x 10 3/8in). (7).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



110

A BLACK AND GOLD-LACQUER BUNDAI (WRITING TABLE)

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century.
15.5cm x 61.5cm x 30.5cm (6 1/16in x 24¼in x 12in). (2).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400



111 *

A GOLD-LACQUER AND PEWTER-INLAID RECTANGULAR COMBINED SUZURIBAKO (BOX FOR WRITING UTENSILS) AND TANZAKUBAKO (BOX FOR POEM CARDS)

Meiji era (1868-1912), late 19th/early 20th century.
7cm x 44.5cm x 10.5cm (2¾in x 17½in x 4 1/8in). (8).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



112 *

A GOLD-LACQUER SUZURIBAKO (BOX FOR WRITING UTENSILS) AND COVER

Meiji (1868-1912) or Taisho (1912-1926) era, probably early 20th century.
3.5cm x 22.7cm x 20cm (1½in x 8 7/8in x 7 7/8in). (10).

£3,500 - 4,500

JPY640,000 - 820,000

US\$4,300 - 5,500



113 *

ATTRIBUTED TO THE ZOHICO COMPANY

A Black and Gold-Lacquer Rectangular Box and Cover with Matching Tray
Meiji era (1868-1912), late 19th/early 20th century.
The tray: 25cm x 20.5cm (9 7/8in x 8 1/16in). (4).

£2,000 - 2,500

JPY360,000 - 450,000

US\$2,400 - 3,000



114 *

A PAIR OF RED-LACQUER SAKAZUKI (SAKE CUPS)

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century.
Each sake cup: 3cm x 7.5cm (1 5/16in x 3in). (3).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



115 *

STYLE OF SHIBATA ZESHIN (1807-1891)

A Reddish-Brown Lacquer Large Rectangular Coffin
Decorated with Sword Fittings

Meiji era (1868-1912), late 19th/early 20th century

Of conventional form, applied with a total of 18 *tsuba* (hand guards) and six *kozuka* (knife handles) lacquered in gold, silver, and coloured *takamaki-e* and *hiramaki-e* imitating metalworking techniques, consisting of five *tsuba* and two *kozuka* scattered on the top surface of the lid, four *tsuba* and two *kozuka* at the front of the box, four *tsuba* and one *kozuka* on the reverse, three *tsuba* on the right side, and two *tsuba* and one *kozuka* on the left side, the whole mounted with elaborate gilt-copper floral-etched fittings, the interior lined with gold paper, with two gilt bronze large bracket handles; *unsigned*; with a yellow wrapping cloth.

38cm x 62cm x 42.2cm (15in x 24 3/8in x 16 5/8in). (3).

£25,000 - 30,000

JPY4,600,000 - 5,500,000

US\$31,000 - 37,000

The simulated sword-fittings depicted on this lot are decorated with popular motifs including: Okame throwing beans at a fleeing *oni* (demon); *suzume odori* (sparrow dancers); *oni no nenbutsu*, a demon disguised as a priest and carrying a *hogacho* (temple donor list); Kanzan and Jittoku; Chokaro Sennin; a teamster watching a teakettle morphing into a *tanuki* (raccoon dog); a bird and trap; cherry blossom; a monk with a fox's tail, signed *Miboku* (Hamano Shozui); Fukurokuju and a crane; Enma the Hell Judge and a woman; and Daruma. The *kozuka* depict subjects including: Shoki the Demon Queller and *oni*; a dancing man; a *tanuki* looking at the moon; and a sprig of lily.

Compare a very similar example modelled as an *inro dansu* (cabinet for *inro*), conventionally attributed to Shibata Zeshin, with sword fittings sharing some of the same subject matter and motifs as this coffer, see Joe Earle and Tadaomi Goke, *Meiji no Takara: Treasures of Imperial Japan, Masterpieces by Shibata Zeshin*, London, Kibo Foundation, 1996, cat. no.72, signed *Zeshin*; and Oliver Impey and others, *Meiji no Takara: Treasures of Imperial Japan, Lacquer Part II*, London, Kibo Foundation, 1995, cat. no.210; see also Barbra Teri Okada, *A Sprinkling of Gold: The Lacquer Box Collection of Elaine Ehrenkranz*, Newark, N.J., Newark Museum, 1983, cat. nos.33, 34).



116



117



118

116

**A GOLD-LACQUER KODANSU
(SMALL CABINET)**

Meiji (1868-1912) or Taisho (1912-1926) era,
late 19th/20th century

16.2cm x 16.6cm x 11.2cm
(6 5/16in x 6 1/2in x 4 3/8in).

£4,000 - 6,000

JPY730,000 - 1,100,000

US\$4,900 - 7,300

117 *

YUKI TETSUO (1900-1970)

A Black-Lacquer Miniature Square *Suzuribako*
(Box for Writing Utensils) and Cover
Taisho (1912-1926) or Showa (1926-1989)
era, 20th century.

2.4cm x 10.8cm x 12.3cm
(7/8in x 4 1/4in x 4 3/4in). (9).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970

118 *

**A BLACK-LACQUER SMALL ROUNDED
RECTANGULAR TOBACCO BOX
AND TRAY**

Showa era (1926-1989), early 20th century.

The tray: 31cm x 19.8cm (12 1/4in x 7 3/4in). (4).

£700 - 900

JPY130,000 - 160,000

US\$850 - 1,100



(suzuribako interior)



(ryoshibako interior)



119 *

A BLACK-LACQUER MATCHING SET OF SUZURIBAKO (BOX FOR WRITING UTENSILS) AND RYOSHIBAKO (DOCUMENT BOX)

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century
Of standard rectangular form with rounded *chiri-i* (edges) and *inrobuta* (flush-fitting lids), entirely covered in black lacquer and decorated mainly in gold *togidashi-maki-e*, *hiramaki-e* and *takamaki-e*, the rims of silver, the bases of sparse *nashiji*, the decoration as follows: on the lid of the *suzuribako*, the red rising sun partially obscured among clouds, the inside of the lid scattered with assorted shells including scallop, clam, spiral shells and limpet on a rich *nashiji* ground, the inside of the box with a fitted frame and removable en-suite *ita* (baseboard) containing the *suzuri* (ink-grinding stone), a silver *suiteki* (water-dropper) in the form of a *hamaguri* (clam) shell and a set of writing utensils comprising two writing brushes one paper pricker, one paper knife and an inkstick holder, each fitted with silver mounts and gold-lacquered with rich *nashiji*, the *ryoshibako* similarly lacquered with a pine-clad seashore at low tide;

the interior of the lid with a flock of *chidori* (plovers) in flight at moonlight, the inside of the box of dense *nashiji*, with a black-lacquered tomobako storage box inscribed outside the lid *Hinode kaihin tsuki maki-e goryoshi bunko urushi suzuribako* (rising sun beach moon *maki-e* document box and lacquer box for writing utensils) with two seals *Minoya sei*, *ryoshikinako* with a black-lacquered tomobako storage box inscribed outside the lid *Hinode kaihin tsuki maki-e goryoshi bunko suzuribako* (rising sun beach moon *maki-e* document box and box for writing utensils) with two seals *Minoya sei*.

The suzuribako: 5.5cm x 26.2cm x 23.5cm (2 1/8in x 10 5/16in x 9 1/4in);
the ryoshibako: 16cm x 43.5cm x 35cm (6 1/4in x 17 1/16in x 13 3/4in). (14).

£8,000 - 12,000
JPY1,500,000 - 2,200,000
US\$9,700 - 15,000



120
A BLACK-LACQUER SUZURIBAKO (BOX FOR WRITING UTENSILS) AND COVER
 Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century.
 4.7cm x 22.7cm x 24.2cm (1³/₄in x 8 7/8in x 9¹/₂in). (14).
 £2,000 - 3,000
 JPY360,000 - 540,000
 US\$2,400 - 3,700



121 *
A GOLD-LACQUER BUNDAI (WRITING DESK)
 Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century.
 15.5cm x 60.5cm x 36.5cm (6 1/8in x 23³/₄in x 14 3/8in). (2).
 £2,000 - 3,000
 JPY360,000 - 540,000
 US\$2,400 - 3,700



122 *
YUASA KAGYO (MORIKAZU, 1875-1952) AND SUZUKI HYOSAKU (1874-1943)
 A Gold-Lacquer *Suzuribako* (Box for Writing Utensils) and Cover
 Showa era (1926-1989), early/mid-20th century.
 3.5cm x 17cm x 19cm (1 3/8in x 6 11/16in x 7 1/2in). (11).
 £6,000 - 8,000
 JPY1,100,000 - 1,500,000
 US\$7,300 - 9,700



123
ATTRIBUTED TO HEIAN YOKODO
 Two Gold-Lacquer Boxes and Matching Trays
 Taisho (1912-1926) or Showa (1926-1989) era, 20th century.
 Each tray: 20.2cm x 24cm (8in x 9 1/2in). (7).
 £3,000 - 5,000
 JPY540,000 - 910,000
 US\$3,700 - 6,100



124 *
UEMATSU HOBI (1872-1933)
 A Set of Three *Sakazuki* (Sake Cups)
 Taisho (1912-1926) or Showa (1926-1989) era, first half of the 20th century.
 The largest: 3.1cm x 10.3cm (1 1/4in x 4 1/8in). (4).
 £600 - 800
 JPY110,000 - 150,000
 US\$730 - 970



125

BASKETS

Various Properties

125 *

IIZUKA HOSAI II (1872-1934)

A Free-Hanging Flower Basket

Showa era (1926-1989), circa 1931

Leached *madake* bamboo and rattan; *rinko-ami* (elliptic plaiting, base), *yotsume-ami* (diagonal plaiting), *nawame* twining, knotting, the hanging chain of rattan, the hanger cut from a piece of bamboo; striated *otoshi* (water container) cut from a thick bamboo stem and fitted with a copper liner; signed on the base *Hosai*; fitted wood *tomobako* storage box inscribed *Tsuri hanakago* (Free-hanging flower basket), signed *Hosai Sanjin saku* (Made by Hosai in retirement), sealed *Hosai*. 17cm (6¾in) high excluding the hanging chain. (4).

£3,000 - 4,000

JPY540,000 - 730,000

US\$3,700 - 4,900

For much of his career, Iizuka Hosai II bore the responsibility of managing the Iizuka family business both before and after it moved from rural Tochigi Prefecture to Tokyo in 1910. He accepted public commissions, took part in official exhibitions, conducted workshops in Japan and Korea, and supervised the training and development of his younger brothers, in particular Yanosuke, who would later become the celebrated Iizuka Rokansai. The signature *Hosai Sanjin* (Hosai in Retirement) seen on the storage box for the present lot marks it out as one of an outstanding group of works he made at the very end of his career, probably after he passed the significant age of sixty, meaning that he had lived through an entire cycle of the East Asian sexagenary system.



126

126 *

TANABE CHIKUUNSAI II (1910-2000)

A Splayed Handled Flower Basket

Showa era (1926-1989), circa 1970-1990

Madake bamboo, rattan, and lacquer; *kikko-ami* hexagonal plaiting, wrapping, knotting; striated lacquered *otoshi* (water container) cut from a thick bamboo stem; signed on the base *Chikuunsai kore o tsukuru* (Chikuunsai made this); with fitted wood *tomobako* storage box inscribed *Kikko-sukashi-ami suehiro hanakago* (Splayed flower basket with openwork hexagonal plaiting), signed *Tekisuikyo Chikuunsai kore o tsukuru* (Tekisuikyo Chikuunsai made this), sealed *Denri no in*, *Chikuunsai*, further signed *Osaka Yodoyabashi Shobido kan* (Authenticated by Shobido, Yodoyabashi, Osaka), sealed *Shobido*. 43.2cm (17in) high. (3).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400

127

TANABE CHIKUUNSAI I (1877-1937)

A Handled Fruit Basket

Taisho (1912-1926) or Showa (1926-1989) era, 1920s

Madake bamboo and rattan; *rinko-ami* (elliptic plaiting, base), *yotsume-ami* (diagonal plaiting), *nawame* twining, wrapping, knotting, with a copper-alloy liner, signed on the base *Chikuunsai kore o tsukuru* (Chikuunsai made this); fitted wood *tomobako* storage box, the exterior of the lid with a later inscription *Kudamono* (or *Kabutsu*) *kago* (Fruit basket), signed on the reverse of the lid *Chikuunsai kore o tsukuru* (Chikuunsai made this) and sealed *Chikuunsai*. 41.3cm (16¼in) high. (3).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700

For another example of a work of this type by Tanabe Chikuunsai I, compare A+C VWG, *Baskets: Masterpieces of Japanese Bamboo Art, 1850-2015*, n.p. [Catalogue of the Naej Collection], cat. no.100, a fruit basket made in November 1925 as a copy of another presented by the city of Sakai to the Taisho Emperor on the occasion of his silver wedding anniversary.

128

**ONE BY TANABE CHIKUUNSAI II (1910-2000),
THE OTHER BY SUEMURA SHOBUN (1917-2000)**

Two Flower Baskets

Tanabe Chikuunsai II: Showa era (1926-1989), circa 1970-1990; Suemura Shobun: Showa (1926-1989) or Heisei (1989-2019) era, late 20th century

The first by Tanabe Chikuunsai II, *madake* bamboo, rattan, and lacquer, iron fitting; *yotsume-ami* (square plaiting, base), *gozame-ami* (mat plaiting), wrapping, knotting; striated lacquered *otoshi* (water container) cut from a bamboo stem; signed on the base *Chikuunsai tsukuru* (Made by Chikuunsai); fitted wood *tomobako* storage box inscribed *Tsubogata kake-oki hanakago* (Jar-shaped basket for hanging or placing on the floor), signed *Tekisuikyo Chikuunsai tsukuru* (Made by Tekisuikyo Chikuunsai, sealed *Denri no in*, *Chikuunsai*, 14.8cm (5 3/4in) high; the second by Suemura Shobun, *madake* bamboo, rattan, and lacquer; *yotsume-ami* (square plaiting, base), *gozame-ami* (mat plaiting), wrapping, knotting; striated lacquered *otoshi* (water container) cut from a bamboo stem; signed on the base *Shobun utsusu* (Copied by Shobun); fitted wood *tomobako* storage box inscribed on the reverse of the lid *Otsukago hana-ire utsushi* (A copy of the Otsu Basket flower container) and signed by a teamaster with a *kao* (cursive monogram), signed on the base *Suemura Shobun utsusu* (Copied by Suemura Shobun) and sealed *Shobun*, 13cm (5 1/8in) high. (4).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



127



128



WOOD AND OTHER WORKS OF ART

Various Properties



129 TP

A WOOD ISHO-DANSU (WARDROBE)

Meiji (1868-1912), Taisho (1912-1926), or Showa (1926-1989) era, late 19th/early 20th century.

Overall 116cm x 122cm x 45cm (45 11/16in x 48in x 7in). (2).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



130 *

TWO NOH MASKS

Edo period (1615-1868), probably mid-late 19th century.

The second: 13.7cm x 22.2cm (5 3/8in x 8 3/4in). (5).

£800 - 1,000

JPY150,000 - 180,000

US\$990 - 1,200

To be sold without reserve



131 *

KAISEKI

An Unusual Pair of Inlaid Four-Sided Wood Vases

Meiji era (1868-1912), late 19th/early 20th century.

Each vessel: 14.6cm x 5.2cm (5 3/4in x 2 1/16in). (2).

£3,500 - 4,500

JPY640,000 - 820,000

US\$4,300 - 5,500



132 *

MASANAO OF ISE (ACTIVE 19TH CENTURY)

A Wood *Okimono* (Table Ornament) of Three Toads

Edo period (1615-1868), 19th century

8.2cm x 5.2cm (3 1/4in x 2in).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



133 *

A WOOD FIGURE OF AMIDA NYORAI

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century.

37.5cm (14 3/4in) high. (3).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970

To be sold without reserve

SATSUMA EARTHENWARE

Various Properties



134 *

OKAMOTO RYOZAN

A Satsuma-Ware Four-Legged Box and Cover
Meiji era (1868-1912), late 19th/early 20th century.
7.8cm x 8.2cm (3 1/16in x 3 1/4in). (2).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



135

SHOZAN

A Satsuma-Ware Vase
Meiji era (1868-1912), late 19th/early 20th century.
16.2cm (6 5/16in) high.

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



136 *

HOZAN

A Satsuma-Ware *Kashibachi* (Sweets Bowl)
Meiji era (1868-1912), late 19th/early 20th century.
5.6cm x 15.5cm (2 1/4in x 6 1/16in). (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



137

SEIZANDO

A Satsuma-Ware Large, Deep Bowl
Meiji era (1868-1912), late 19th/early 20th century.
12.5cm x 30.2cm (4 7/8in x 11 7/8in).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



138

OKAMOTO RYOZAN FOR THE YASUDA COMPANY

A Satsuma-Ware Hexagonal Vessel and Cover
Meiji era (1868-1912), late 19th/early 20th century.
11.4cm x 12cm (4 1/2in x 4 3/4in). (2).

£1,200 - 1,500

JPY220,000 - 270,000

US\$1,500 - 1,800



139

KOZAN

A Satsuma-Ware Small Lobed Bowl
Meiji era (1868-1912), late 19th/early 20th century.
7.3cm x 3.3cm (2 7/8in x 1 5/16in).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



140

RYOKUZAN

A Satsuma-Ware Reticulated Handled Koro (Incense Burner) and Cover
Meiji era (1868-1912), late 19th/early 20th century.
27.1cm x 21.2cm (10 11/16in x 8 3/8in). (2).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



141 *

OKAMOTO RYOZAN FOR THE YASUDA COMPANY

A Satsuma-Ware Reticulated Rectangular Vase
Meiji era (1868-1912), late 19th/early 20th century.
19.4cm (7 5/8in) high. (2).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700

CERAMICS

Various Properties

142

A KAKIEMON-WARE GILT-MOUNTED SQUARE FLASK

Edo period (1615-1868), late 17th century.
29.2cm (11 1/2in) high.

£10,000 - 15,000

JPY1,800,000 - 2,700,000

US\$12,000 - 18,000



143

AN IMARI-WARE DOUBLE GOURD EWER

Edo period (1615-1868), circa 1700.
29.2cm (11 1/2in) high.

£1,200 - 1,500

JPY220,000 - 270,000

US\$1,500 - 1,800



144

A HIRADO-WARE BLUE-AND-WHITE MIZUSASHI (FRESH-WATER JAR) AND COVER

Edo period (1615-1868), 19th century.
16cm (6 1/4in) high. (2).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500

To be sold without reserve



145
A PAIR OF IMARI-WARE KAKIEMON-STYLE FOLIATE-RIMMED DISHES

Edo period (1615-1868), circa 1700.

Each: 22.7cm (8 7/8in) diam. (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



146
TWO IMARI-WARE LARGES PLATE

Edo period (1615-1868) or Meiji era (1868-1912), 19th century.

The larger: 40cm (15 3/4in) diam. (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



147
AN ARITA-WARE LARGE DISH

Edo period (1615-1868), circa 1700.

34.6cm (13 5/8in) diam.

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



148 *
A KOTO-WARE KASHIZARA (PLATE FOR SWEETS) IN THE FORM OF AN OGI (FOLDING FAN) AND AN OCTAGONAL BOWL

Edo period (1868-1912) or Meiji era (1868-1912), 19th century.

The kashizara: 7.2cm x 31.5cm (2 13/16in x 12 3/8in). (4).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



149
STYLE OF MAKUZU KOZAN

An Earthenware Cylindrical Vase with Appliqué Decoration

Meiji era (1868-1912), late 19th century.

26.1cm x 11.6cm (10 1/4in x 4 9/16in).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



150 *
MAKUZU KOZAN WORKSHOP

An Inlaid Ceramic Kogo (Incense Container)

Taisho (1912-1926) or Showa (1926-1989) era, 20th century.

1.7cm x 7.2cm (5/8in x 2 13/16in). (3).

£500 - 600

JPY91,000 - 110,000

US\$610 - 730

EMBROIDERED WORKS OF ART **Various Properties**

151 TP

DESIGNED BY GOSHUN

A Silk-Embroidered Wall-Hanging

Meiji era (1868-1912),

late 19th/early 20th century.

Overall: 209cm x 153.7cm (82 1/4in x 60 1/2in).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700

152 * TP

DESIGNED BY SHUHO

A Cut-Velvet Painted Wall-Hanging

Meiji era (1868-1912),

late 19th/early 20th century.

Overall: 171cm x 262cm

(67 5/16in x 103 1/8in).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200

153 *

TWO SILK EMBROIDERED PANELS

Meiji (1868-1912), Taisho (1912-1926),

or Showa (1926-1989) era,

early 20th century.

The first overall: 53.4cm x 46.8cm

(21in x 18 3/8in). (2).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



151



152



153





154



155

154 *

AN EMBROIDERED SILK PANEL

Meiji era (1868-1912), late 19th/early 20th century.

Overall: 32.5cm x 38cm (12 3/4in x 15in).

£4,000 - 5,000

JPY730,000 - 910,000

US\$4,900 - 6,100

155 *

ANONYMOUS, KYOTO

An Embroidered Rectangular Silk Panel

Meiji (1868-1912), Taisho (1912-1926), or Showa (1926-1989) era, 20th century.

Overall: 54cm x 66.5cm (21 1/4in x 26 1/8in).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970

156

**PRODUCED BY NISHIMURA SOZAEMON (1855-1935)
OF KYOTO**

An Embroidered Circular Panel of Three Horses

Meiji era (1868-1912), late 19th/early 20th century.

Overall: 69cm x 68.5cm (27 3/16in x 26 15/16in).

£5,000 - 8,000

JPY910,000 - 1,500,000

US\$6,100 - 9,700



156



157



158



159

PAINTED SCREENS Various Properties

157 TP

ANONYMOUS, KANO ACADEMY

Scenes from Life at the Chinese Imperial Court
Edo period (1615-1868), 17th century.
Overall: 390cm x 172cm
(153 5/8in x 67 11/16in).
£8,000 - 10,000
JPY1,500,000 - 1,800,000
US\$9,700 - 12,000

158 * TP

OOKA SHUNBOKU (1680-1763)

Cranes on a Pine Beach
Edo period (1615-1868), 18th century.
Overall: 171.5cm x 375cm
(67 1/2in x 147 5/8in). (2).
£6,000 - 8,000
JPY1,100,000 - 1,500,000
US\$7,300 - 9,700

159 * TP

ANONYMOUS

Tagasode (Whose Sleeves?)
Edo period (1615-1868), 19th century.
Overall: 121cm x 270cm (47 5/8in x 46 3/8in).
£1,000 - 1,500
JPY180,000 - 270,000
US\$1,200 - 1,800



160



161

160 TP

ANONYMOUS

Bamboo Grove

Edo period (1615-1868), 18th/19th century.

Each overall: 168.5cm x 352cm

(66 3/8in x 138 9/16in). (2).

£5,000 - 8,000

JPY910,000 - 1,500,000

US\$6,100 - 9,700

161 * TP

ANONYMOUS

Chinese Landscape

Edo period (1615-1968), 19th century.

Overall: 164cm x 359cm

(64 9/16in x 141 3/8in). (2).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700

162 * TP

NAGASAWA ROSETSU (1754-1799)

Chickens and Mynah Birds

Edo period (1615-1868), late 18th century

Pair of two-panel *byōbu* (folding screens), ink and slight colours on paper flecked with gold and silver leaf, within silk borders and a wood frame; the right screen depicting a cockerel, hen and chicks pecking for grain in a bundle of firewood, the left screen with crows perched on the branches of an ancient plum tree, with signatures at right and left *Rosetsu utsusu* and *Rosetsu kore o utsusu* and round seals Gyo; the reverse of each screen attached with two sheets of three lines of Chinese poetry brushed by Sawada Toko (1732-1796), renowned for his influential calligraphy in the style of Ming-dynasty masters, each signed *Toko Genrin sho* and sealed *Genrin no in* and *Bunryu*.

Overall: 171cm x 186.5cm

(67 6/16in x 73 7/16in);

the image: 155cm x 170.5cm

(61in x 67 1/8in). (2).

£18,000 - 20,000

JPY3,300,000 - 3,600,000

US\$22,000 - 24,000

For similar depictions of, respectively, a rooster and mynah birds, compare Matthew P. McKelway and Khanh Trinh, *Rosetsu: Ferocious Brush*, exhibition catalogue, Zurich, Rietberg Museum, 6 September-4 November 2018, pp.144 and 202 (cat. nos.12 and 33).

163 * TP

FUMIKATSU (BUNSHO)

Pines and Cranes

Edo period (1615-1868), 19th century.

Overall: 147.5cm x 328cm

(58 1/16in x 129 1/8in).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



162



163



164



165



166

164 TP

KONDO SHOEN (1866-1951)

Cockerel, Hen, and Chicks among Chrysanthemums

Taisho era (1912-1926), early 20th century.

Overall: 358cm x 173cm (140 15/16in x 68 1/8in). (2).

£4,000 - 5,000

JPY730,000 - 910,000

US\$4,900 - 6,100

165 * TP

ANONYMOUS

Meiji era (1868-1912), late 19th/early 20th century.

Overall: 174cm x 349cm (68 1/2in x 137 5/8in). (2).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400

**PAINTED HANDSCROLLS, ALBUMS,
AND HANGING SCROLL PAINTINGS
Various Properties**

166

ANONYMOUS, NARA-EHON STYLE

Episode from the Tale of Shuten Doji

Edo period (1615-1868), 18th/early 19th century.

Overall: 47cm x 184.5cm (18 1/2in x 72 5/8in).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400

167

ARTIST UNKNOWN, TOSA SCHOOL

Four Paintings of Scenes from Genji Monogatari
(The Tale of Genji)

Edo period (1615-1868), 17th/18th century.

Each overall: 45cm x 39.5cm (17 5/16in x 15 9/16in). (4).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200

168 *

ANONYMOUS

Eight Scenes of Customs and Ceremonies

Edo period (1615-1868), 18th century.

Overall: 25.7cm x 23.9cm (10 1/8in x 9 3/8in). (8).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

169 *

ANONYMOUS, TOSA SCHOOL

An Album of 12 Genji Paintings and Calligraphies

Edo period (1615-1868), 18th/19th century.

Each leaf: 27.9cm x 23.5cm (11in x 9 1/4in). (2).

£4,000 - 6,000

JPY730,000 - 1,100,000

US\$4,900 - 7,300



167 (part lot)



168 (part lot)



169 (part lot)





170 (part lot)



171 (part lot)



172



173

170 *

ANONYMOUS

An Album of 12 Erotic Scenes

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century.

Album overall: 30.3cm x 34cm x 0.7cm (12in x 13 3/8in x 1/8in).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

171 *

ANONYMOUS

Two Albums of 12 Erotic Scenes

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century.

Each album overall: 23.5cm x 31.5cm x 1.5cm

(9 1/4in x 12 3/8in x 5/8in). (3).

£1,500 - 2,500

JPY270,000 - 450,000

US\$1,800 - 3,000

172

ANONYMOUS

Four Scenes from the 53 Stations on the Tokaido Road

Edo period (1615-1868), mid-/late 19th century.

Each overall approx., 33cm x 39.5cm (13in x 15 9/16in). (4).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



174

173

ANONYMOUS

Miroku Bosatsu with Attendant Guardian Kings
Muromachi period (1333-1573), 15th/16th century.

Overall: 205.5cm x 87cm (80 7/8in x 34 1/4in).

£4,000 - 5,000

JPY730,000 - 910,000

US\$4,900 - 6,100

174 *

HAKUIN EKAKU (1685-1768)

The Poet Hitomaro

Edo period (1615-1868), mid-18th century

Kakejiku (hanging scroll), ink on paper in silk mounts, depicting the poet Hitomaro, the image (except the detail of his face) made up of script elements from one of his poems, with another poem to the left (see below); with three seals: one *Rinzai Shoshu*, two unread; with a fitted wood *tomobako* storage box inscribed outside *Hakuin Osho bokuseki Hitomaru zu* (An Ink Painting of Hitomaru by Priest Hakuin) and inscribed inside *Higashiyama Sahen daiga* (Inscribed by Higashiyama Sahen).

Overall: 109cm x 69.6cm (43in x 27 3/8in);

image: 32.5cm x 54.5cm (12 3/4in x 21 1/2in). (2).

£3,500 - 4,500

JPY640,000 - 820,000

US\$4,300 - 5,500

Kakinomoto no Hitomaro (also Hitomaru, circa 662-709), the most famous Japanese poet of the earliest period, has been depicted in art since the Heian period (794-1185) and his basic posture, seated in court robes and holding a brush, was established in 1118 by a portrait (no longer extant) that has served as the model for all subsequent depictions. Hakuin always painted the poet as *amaji-e* (picture made of writing) using both Chinese characters and the more flexible Japanese *hiragana* syllables from one of Hitomaro's most famous poems: *Honobono to / Akashi no ura / no asagiri ni / shimagakureyuku / fune o shi zo omou* that was memorably translated in 1919 by Arthur Waley whose English version exactly reverses the line-order of the original: *My thoughts are with a boat / Which travels island-hid / In the morning-mist / Of the shore of Akashi— / Dim, dim!*. The punning poem to the left, also seen in most if not all of Hakuin's Hitomaro paintings, reads: *Shobo wa / kaki no moto made / kitaredomo / Akashi to ieba / koko ni hi tomaru*, translated by Addiss and Seo (cited below): *The destructive fire / reached / Kakinomoto— / but when we called out "Akashi" / it stopped there*. For a discussion of Hakuin's Hitomaro images, see Audrey Yoshiko Seo and Stephen Addiss, *The Sound of One Hand: Paintings and Calligraphy by Zen Master Hakuin*, Boston, Shambhala Publications, 2010, pp.193-197.

Hakuin painted this image many times with only slight variations but there is an especially similar example in the collections of Hanazono University Historical Museum, Kyoto, see iriz.hanazono.ac.jp/k_room/k_room01e2.html

The storage box was inscribed by Higashiyama Sahen, better known as Takeda Mokurai (1854-1930), a highly influential Zen master who emphasized, like Hakuin, that Zen enlightenment cannot be rushed and requires years of diligent patience and discipline before the final breakthrough is achieved.



175



176



177

175 *

IWAI KORIN (ACTIVE FIRST HALF OF THE 19TH CENTURY)

Two Dragons

Edo period, first half of the 19th century.

Overall: 166cm x 48cm (65 3/8in x 18 7/9in). (3).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

176 *

ANONYMOUS

Bijin Seated on an Engawa

Edo period (1615-1868), 18th/19th century.

Overall: 153cm x 54cm (60 1/4in x 21 1/4in). (3).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200

177 *

ANONYMOUS

Parody of the Noh Play Hachi no Ki

Edo period (1615-1868),

probably 19th century.

Overall: 167.5cm x 101cm (66in x 39 3/4in). (2).

£2,500 - 3,000

JPY450,000 - 540,000

US\$3,000 - 3,700



178



179



180



181

178 *

SUZUKI KASON (1860-1919)

Puppies and Wisteria

Meiji era (1868-1912), late 19th/early 20th century.

Overall: 200cm x 54cm (78 3/4in x 21 1/4in). (3).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

179 *

AFTER KATSUKAWA SHUNSHO (1726-1792)

Mother and Children

Edo period (1615-1868) or Meiji era (1868-1912), 19th century.

Overall: 193cm x 49.5cm (76in x 19 1/2in). (2).

£3,000 - 3,500

JPY540,000 - 640,000

US\$3,700 - 4,300

180 *

WATANABE SEITEI (1851-1918)

White Egret and Irises

Meiji era (1868-1912), late 19th/early 20th century.

Overall: 204.5cm x 72cm (80 1/2in x 28 5/8in). (3).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

181 *

KAWANABE KYOUN (1860-1908)

Pair of Crows on a Withered Branch

Meiji era (1868-1912), late 19th/early 20th century.

Overall: 192cm x 48.5cm (75 1/2in x 19 1/16in). (2).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



182 *

IKEDA KOSON (1801-1866)

Dragon, Kirin, and Ho-o Bird

Edo period (1615-1868), mid-19th century

Sanpukutsui (set of three hanging scrolls), ink and colours on silk in silk mounts, depicting (from right to left) three auspicious mythical creatures, *kirin*, dragon, and *ho-o* bird, the outer two scrolls both signed *Koson Fujiwara Sanshin utsusu*, the central scroll signed *Nihon koga i o naratte Koson Sanshin* (Koson Sanshin, after the style of ancient painting), all three sealed *Sanshin*; with a wood storage box.

Each overall: 183cm x 52.9cm (72in x 20 13/16in);

image: 97.5cm x 35cm (38 1/2in x 13 3/4in) (4).

£10,000 - 15,000

JPY1,800,000 - 2,700,000

US\$12,000 - 18,000

We know little about Ikeda Koson beyond the facts that he was a pupil of Sakai Hoitsu (1761-1828), reviver of the Rinpa decorative manner, and also studied Chinese paintings, as evidenced here especially by the style of the central scroll that seems to emulate masterpieces such as Chen Rong's *Nine Dragons* (1244), a work that was well known in Japan and copied by Koson's contemporary Ohara Donshu (1792-1857).

183 *

TATEBAYASHI KAGEI
(ACTIVE MID-18TH CENTURY)

Hen and Rooster

Edo period (1615-1868), mid-18th century
Nifukutsui pair of *kakejiku* (hanging scrolls), ink and colours on silk in silk mounts, depicting a hen (right) and rooster (left), sealed at right and left respectively *Hoshuku* (see below) and *Taisei no in* (Seal of Taisei); with wood *tomobako* storage box inscribed *Niwatori no zu nifukutsui Kingyuzon Taisei Kakei hitsu* (Pair of scrolls of chickens brushed by Kingyuzon Taisei Kakei), signed inside *Koson Mitsunobu ki* (Recorded by Koson Mitsunobu) and sealed *Mitsunobu Hogen*.
Overall: 181cm x 58cm (71¼in x 22 7/8in);
image: 94.2cm x 40.2cm (37 1/8in x 15 7/8in). (3).

£3,000 - 4,000

JPY540,000 - 730,000

US\$3,700 - 4,900

Originally a physician in the service of the Lord of Kaga Province, Tatebayashi Kagei, who used a wide range of names during his career as a painter, is said to have been a pupil of either or both of the famous brothers Ogata Kenzan (1663-1743) and Ogata Korin (1658-1716)—inheriting the latter's name as Korin Sansei (Korin III)—and to have been chiefly active during the Horeki era (1751-1764). Both scrolls in the present lot bear two seals: the first *Hoshuku*, originally used by Korin himself, and *Taisei*, one of Kakei's many names. The storage box accompanying this pair is signed by Ikeda Koson (1803-1868), a leading pupil of Sakai Hoitsu (1761-1829), who revived Korin's style in the early nineteenth century.

For fresh research into Kakei, see Yasuda Atsuo, 'Edo jidai ni okeru Korin imeji no hensen ni tsuite' (On the Changing Image of Korin in the Edo Period,' part 2, no. 4., *Aichi Kyoiku Daigaku kenkyu hokoku*, 63 (March 2014), pp.17-26, accessible at core.ac.uk/download/pdf/147574295.pdf.



183

184 *

AFTER KATSUSHIKA HOKUSAI (1760-1849)

Reclining Young Woman and Boy

Edo period (1615-1868) or Meiji era (1868-1912), 19th century

Kakejiku (hanging scroll), ink and colours on silk in silk mounts, depicting a young woman replacing the lid of an incense burner whose perfume she and the young boy kneeling to her side seem to be sniffing, with signature *Itsu hitsu* and seal *Yoshinoyama*. Overall: 137.5cm x 70.3cm (54 1/8in x 27 5/8in); image: 35.7cm x 59cm (14in x 23¼in).

£5,000 - 6,000

JPY910,000 - 1,100,000

US\$6,100 - 7,300

Provenance:

On loan to the Pacific Asia Museum, Pasadena, Cal., in 1986.

Richard Kelton Collection.

Janette Ostier.

Harari Collection.

Published:

Jack Hiller, *The Harari Collection of Japanese Paintings and Drawings*, London, Lund Humphries, 1970, cat. no.127.



184



185



185 *

**SAKAI DOITSU (1845-1913)
AND AFTER OGATA KORIN (1658-1716)**

Mount Horai

Meiji era (1868-1912),

late 19th/early 20th century

Two outsize *kakejiku* (hanging scrolls), ink, colours, gold, and *gofun* (calcified crushed shell gesso) on silk in silk mounts, each with an almost identical view of Mount Horai (the legendary realm of the immortals supposedly located off the coast of China), with cranes, moon, pines, and crashing waves, each with signature at lower left *Hokkyo Korin* and seals *Hoshuku* and *Korin*, one also signed in gold paint to the left of the Korin signature *Uge-an Doitsu kore o mosu* (Copied by Uge-an Doitsu); with an outer lacquered box containing two fitted wood *tomobako* storage boxes, one inscribed outside *Horai no zu Ogata Korin hitsu ippuku* (A Scroll of Horai by Ogata Korin), the reverse with signature *Seisei Kiitsu shi*, and with a spurious certificate by Sakai Hoshuku attributing one of the scrolls to Ogata Korin, dated spring 1931, the other wood box without inscriptions.

Each overall: 216cm x 90.5cm

(85in x 35 5/8in); image: 133cm x 71.5cm

(52 3/8in x 28 1/8in) (6).

£3,000 - 4,000

JPY540,000 - 730,000

US\$3,700 - 4,900



186



The background to this attractive and elaborate forgery—clearly drawing its inspiration from classic mages by Ogata Korin such as the celebrated *Waves at Matsushima* screen in the Museum of Fine Arts, Boston or images in woodblock-printed publications such as *Korin hyakuzu* (100 Designs by Korin, 1815-1826)—seems to be that someone, perhaps Sakai Doitsu himself, prepared the 'original' painting and then did a copy in order to make the original seem more authentic. To cap things off, Sakai Hoshuku prepared a spurious certificate in 1931 that perhaps reflects the fragile, even desperate, art market conditions that obtained in Japan especially after the Wall Street crash. Whatever their precise origins, the two scrolls are splendid examples of the second revival of the Rinpa style that took place in the mid-Meiji era.

186 *

SHIBATA ZESHIN (1807-1891)

Two Mounted Album Leaves

Meiji era (1868-1912), circa 1870-1890.

Each overall: 101cm x 36.2cm

(39³/₄in x 14¹/₄in). (3).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400

187 *

KAWANABE KYOSAI (1837-1889)

Shoki Capturing a Demon

Meiji era (1868-1912), 1885-1889

Kakejiku (hanging scroll), ink and slight colour on paper, depicting Shoki the demon-queller in a dramatic pose, standing and wielding a sword in one hand, poised to strike a cowering *oni* (demon) grabbed by the scruff of the neck in his other hand, signed *Joku Kyosai zu* with two seals *Seppitsu koji* (Layman with a clumsy brush) and *Joku no in* (Seal of Equal in Nothingness); with a wood storage box inscribed outside the lid *Kyosai hitsu, Shoki oni o toraeru no zu* (Picture of Shoki capturing an *oni* by Kyosai).

Overall: 220cm x 102.5cm

(86 5/8in x 40 5/16in);

image: 178.5cm x 84cm (70¹/₄in x 33in). (2).

£30,000 - 40,000

JPY5,400,000 - 7,300,000

US\$37,000 - 49,000

With his origins in Chinese folklore, Shoki has long been believed in Japan to ward off evil spirits and bring success in studies. He is frequently depicted in Japanese art, usually brandishing a sword and bearing a typically ferocious expression subduing a terrified demon. However here Kyosai has humorously captured the *oni* with a mischievous glint in his eye, most likely intoxicated from the sake emptied from the conspicuous sake flask suspended from his waistband (perhaps something of a self-portrait, since Kyosai often signed with the seal *gaki* [demon of painting]).

Kyosai's masterful command of the brush is demonstrated by the delineation of Shoki's robes, rendered with bold, thick, and energetic outlines that contrast with the finer brushstrokes defining Shoki's windblown hair and beard. This dynamic execution compares well with another ink painting on paper of a similar size and subject matter in the Israel Goldman Collection, see *The Israel Goldman Collection: Kyosai*, exhibition catalogue, London, Royal Academy of Art, 19 March-19 June 2022, p.52, cat. no.11.



187



188

188 *

SUZUKI KASON (1860-1919)

Tanuki by Moonlight

Meiji era (1868-1912), late 19th/early 20th century
Kakejiku (hanging scroll), ink on silk in silk mounts, depicting a *tanuki* (Japanese raccoon dog, *Nyctereutes viverrinus*) prowling by moonlight on the bamboo-clad banks of a stream, signed and sealed at lower right Kason; with a wood storage box.

Overall: 202.5cm x 54.5cm (79⁹/₁₆in x 21¹/₂in);
image: 114cm x 35.4cm (44 7/8in x 13 7/8in). (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



189

189 *

AFTER KITAGAWA UTAMARO

Naked Beauty About to Take a Bath

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
Kakejiku (hanging scroll), ink and colours on silk, depicting a naked woman stepping into a *furo* (wooden bath tub) of hot water, *unsigned*; with a wood storage box inscribed *Nyuyoku no bijin, Nihon eshi* (A beauty taking a bath by a Japanese painter).

Overall: 185.5cm x 52.5cm (73in x 20 5/8in);
image: 100cm x 34cm (39 3/8in x 13 3/8in). (2).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



190

190 *

SAKAI HOSHUKU (1878-1956)

Crow and Persimmon

Taisho (1912-1926) or Showa (1926-1989) era, 1920s/1930s
Kakejiku (hanging scroll), ink and colours on silk in silk mounts, depicting a crow perched on a persimmon branch, a single fruit hanging above its head, signed and sealed *Hoshuku*; with a fitted wood *tomobako* storage box inscribed outside *Hoshuku no fude Misawa shozo* (Brushed by Hoshuku, Misawa Collection), dated inside 21 February 1940.
Overall: 205cm x 59.1cm (81in x 23¹/₄in);
image: 119cm x 45cm (46³/₄inx 17³/₄in). (2).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



191

191 *

SAKAI DOITSU (1845-1913)

Puppies at Play

Meiji era (1868-1912)

Kakejiku (hanging scroll), ink and colours on silk in silk mounts, depicting two puppies beneath a plant of *nanohana* (a flower of the brassica family), one of them playing with a fallen blossom, *sumire* (violets) growing nearby, signed at middle left *Doitsu hitsu* with a seal; with a fitted wood *tomobako* storage box titled outside *Koinu Sakai Doitsu hitsu* (Puppies, Brushed by Sakai Doitsu); cardboard slipcase. Overall: 200cm x 60cm (78¾in x 23 5/8in); image: 110cm x 42cm (44in x 16in). (3).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



192

192 *

NOZAKI SHIN'ICHI (HOSEI, 1821-1910)

Cat, Camellia, and Weeping Cherry

Meiji era (1868-1912), circa 1900

Kakejiku (hanging scroll), ink and colours on silk in silk mounts, depicting a black-and-white cat playing with a fallen camellia blossom, looking up at a branch of weeping cherry and a camellia bush, signed at lower right *Hachiju-o Hosei Shin'ichi* (Hosei Shin'ichi, aged 80) with a seal *Taiju*; with a fitted wood *tomobako* storage box inscribed outside *Yubyo* (Cat Playing), signed inside *Hachiju-o Hosei Shin'ichi ga hei gaidai sho* (Painted and titled by Hosei Shin'ichi, aged 80) with two seals; cardboard slipcase. Overall: 205cm x 58.7cm (80¾in x 23 1/8in); image: 111.5cm x 40.8cm (44in x 16in). (3).

£2,500 - 3,500

JPY450,000 - 640,000

US\$3,000 - 4,300



193 *

KAINOSHO TADAOTO (1894-1978)

Yugesho (Evening Makeup)

Showa era (1926-1989), circa 1929

Kakejiku (hanging scroll), ink and colours on silk, in silk mounts with blue-and-white ceramic *jikusaki* (roller ends) painted with roundels enclosing geometric patterns, depicting the three-quarter profile of a woman, wearing a lime-green kimono decorated with a bamboo design, applying lipstick at night, signed at upper right *Tadaoto hitsu* with seal *Tada*; with a fitted wood *tomobako* storage box inscribed on the lid *Yugesho* (Evening Makeup), and signed inside the lid *Tadaoto* with seal *Tadaoto*. Overall: 143cm x 70cm (56¼in x 27½in); image: 52cm x 50cm (20½in x 19 5/8in). (2).

£8,000 - 10,000

JPY1,500,000 - 1,800,000

US\$9,700 - 12,000

For a related painting by the artist depicting probably the same sitter, see Kainosho Tadaoto, *Kainosho Tadaoto gashu: Romanchikku erochisuto* (The Romantic Erotist: The Works of Kainosho Tadaoto), Tokyo, Kyuryudo, 2009, pp.112-113, no.59.

The subject of a recent exhibition at the National Museum of Modern Art, Kyoto, and Tokyo Station Gallery, 'Kainosho Tadaoto: Crossing Boundaries in Nihonga, Theater and Film' (1 July-27 August), Kainosho is celebrated today as probably the only openly gay artist in Nihonga painting circles in pre-war Kyoto. Photographs that complemented the exhibition display showed how the artist created a sensation by cross-dressing in women's kimono and sometimes using himself as a model for his depictions of 'modern women', perhaps including the present lot. His two-panel *Primavera*, inspired by Botticelli as well as by nineteenth-century woodblock prints and depicting a languid young woman in a loosely fitting kimono about to use a straw to drink from glass tumbler, was acquired by the Metropolitan Museum of Art in 2019 (www.metmuseum.org/art/collection/search/826405).



194

194 *

ITO SEIU (1882-1961)

Eight Views of Mukojima

Showa era (1926-1989), 1930s

Kakejiku (hanging scroll), ink and slight colours on paper in silk mounts, depicting eight views of the Mukojima district in Tokyo, east of the Sumida River, each as a separate composition, from right to left and top to bottom; *Chomeiji no bansho* (Evening Bell at Chomeiji Temple); *Makurabashi no shugetsu* (Autumn Moon at Makurabashi Bridge); *Misono no yau* (Night Rain at Misono Shrine); *Bokutei no kihan* (Returning Sails Seen from the Banks of the Sumida River); *Hyakka-en no rakugan* (Descending Geese at the Garden of 100 Flowers); *Akiba no seiran* (Glorious Sunset at Akiba Shrine); *Shirahige no sekisho* (Evening Glow at Shirahige Shrine); *U mewakazuka no bosetsu* (Lingering Snow on Umewaka Mound); signed at lower right *Mukojima hakkei Seiu utsusu* (Eight Views of Mukojima, drawn by Seiu) and sealed *Seiu*; with a wood storage box.

Overall: 196cm x 79cm (77 1/8in x 31 1/8in);

image: 126.5cm x 61cm (49 7/8in x 24in). (2).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



195

For information on this important mid-century illustrator and artist, please refer to the footnote to lot 195. Several of the locations are described in detail in Paul Waley, *Tokyo Now and Then*, New York and Tokyo, Weatherhill, 1984, pp. 253-265.

195 *

ITO SEIU (1882-1961)

Scene from a Kabuki Play

Showa era (1926-1989)

Kakejiku (hanging scroll), ink and colours on silk in striped silk mounts with prominent *jikusaki* (scroll ends) made from frost-marked *kanchiku* bamboo, depicting the merchant Echigo Shinsuke cutting down the geisha Miyokichi at the Edo (Tokyo) Fukagawa Hachiman Festival in a scene from a kabuki play (see below), signed and sealed at lower right *Seiu*; with wood *tomobako* storage box inscribed *Hachiman matsuri yomiya no nigiwai Seiu ga* (Mayhem on the Eve of the Hachiman Festival, Painted by Seiu). Overall: 178cm x 61cm (70 1/8in x 24in); image: 140.7cm x 50.8cm (55 3/8in x 19 15/16in). (2).

£10,000 - 15,000

JPY1,800,000 - 2,700,000

US\$12,000 - 18,000



196

196 *

ITO HIKOZO (1904-2004)

Takayama Hikokuro

Showa era (1926-1989), mid-20th century

Kakejiku (hanging scroll), ink and colours on silk in silk mounts, depicting the Imperial loyalist samurai rebel Takayama Hikokuro in flight from the shogunal authorities, wearing a resigned yet determined expression as he contemplates the next stage of his exile, signed at lower right *Ito Hiko* with two seals, the first *Ito Hiko*; with a double fitted wood *tomobako* storage box inscribed outside *Takayama Hikokuro sensei zu* (Portrait of Master Takayama Hikokuro) and signed and sealed inside *Ito Hiko*. Overall: 198cm x 54cm (78in x 21¼in); image: 114cm x 34.5cm (44 7/8in x 13 5/8in). (3).

GBP4,000 - 5,000

JPY730,000 - 920,000

US\$4,900 - 6,200

Takayama Hikokuro (1747-1793) was an important early pioneer of the imperialist movement that sought to restore the status of the Japanese emperor and drive the shogun from power, a movement that would come to fruition long after Takayama's death with the Meiji Restoration of 1867-8. Forced to commit suicide by the shogunal authorities at the early age of 46, during the 1930s Takayama was upheld as an exemplar of loyalty to the Emperor and appeared frequently in wartime patriotic propaganda materials. Better known as an illustrator than as a painter, Ito Hiko played an active part in the preparation of such materials and would naturally have been attracted to Takayama as a subject, painting him several times.

197 *

TSUTAKA WAICHI (1911-1995)

Showa era (1926-1989), 20th century.

Overall: 38cm x 50cm (15in x 19 5/8in).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

198 *

TSUTAKA WAICHI (1911-1995)

Showa (1926-1989), dated 1972.

33.5cm x 24.5cm (13 3/16in x 9 5/8in).

£2,800 - 3,500

JPY510,000 - 640,000

US\$3,400 - 4,300

199

SHINODA TOKO (1913-2021)

Breeze

Showa (1926-1989) or Heisei (1989-2019) era, 20th century.

Overall: 57cm x 48cm (22½in x 18 7/8in).

£3,000 - 5,000

JPY540,000 - 910,000

US\$3,700 - 6,100

URUSHI-E (LACQUER PAINTINGS)

Various Properties

200 *

MIMURA UEMON (CIRCA 1825/1826-1882)

Urushi-e (Lacquer Painting) of Three Beauties

Edo period (1615-1868), early/mid-19th century.

45cm x 29cm (17¾in x 11 3/8in).

£500 - 600

JPY91,000 - 110,000

US\$610 - 730

201 *

ATTRIBUTED TO KODA SHUETSU (1881-1933)

Urushi-e (Lacquer Painting) of a Beauty

Meiji era (1868-1912), early 20th century.

Overall: 25.2cm x 21cm (9 7/8in x 8¼in). (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



197



198



199



200



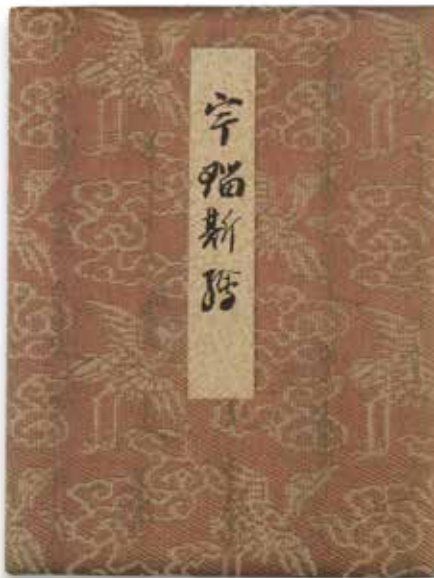
201



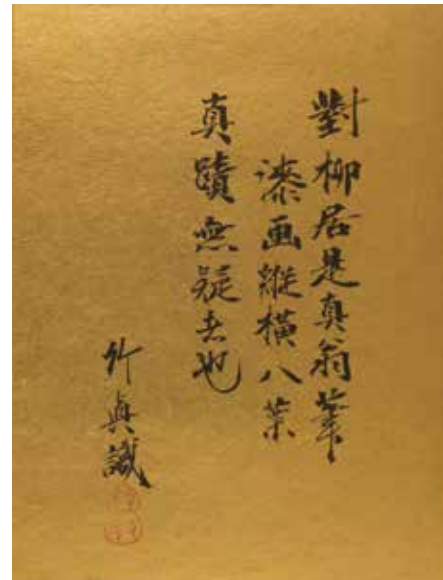
(8)



(7)



(cover)



(inscription by Chikushin)

202 *

SHIBATA ZESHIN (1807-1891)

An Album of Eight Small *Urushi-e* (Lacquer Paintings) Meiji era (1868-1912), late 19th/early 20th century Bound in *orihon* (concertina) style, the blank pages covered in gold-painted paper, the cover of silk brocade with stylised cranes among clouds, the title paper slip inscribed *Urushi-e* (Lacquer Paintings), the paintings as follows:

- 1) Dragon emerging from storm clouds against Mount Fuji looming in the distance, signed *Zeshin* with seal *Shin*.
- 2) Bat flying between trailing *shidare yanagi* (weeping willow), signed *Zeshin* with seal *Zeshin*.
- 3) Crow perched on a twisted branch of a withered tree, signed *Zeshin* with seal *Ze*
- 4) *Suzumushi* (bell cricket) on strands of *susuki* (pampas grass) curving against the full moon, sterile stems of *sugina* (mare's tail) growing on the banks in the foreground, signed *Zeshin* with seal *Zeshin*.
- 5) White egret standing on one leg on the rocky shores of a river, signed *Zeshin* with seal *Zeshin*
- 6) Autumnal branch of red and brown foliage trailing from the left corner, signed *Zeshin* with seal *Shin*

7) Clumps of fungus growing against rocks, signed *Zeshin* with seal *Zeshin*

8) Maple tree with its branches overhanging a river, signed *Zeshin* with seal *Ze*

The last page also covered in gold-painted paper and brushed in *sumi* ink with a calligraphic inscription *Tairyukyo Zeshin-o hitsu urushi-e tateyoko hachiyo shinseki mugi mono nari* (Eight leaves of vertical and horizontal lacquer paintings; this is without doubt a genuine work brushed by the venerable Tairyukyo Zeshin), signed *Chikushin shiki* (Recorded by Chikushin) with a gourd seal *Yukei*.

Contained inside a fitted wood *tomobako* storage box, with a wrapping cloth, the box inscribed on the outside *Zeshin-o hitsu urushi-e cho* (Album of lacquer paintings by the venerable Zeshin), inside the lid signed *Chikushin kan hei dai* (Certified and inscribed by Chikushin) with a seal *Kakan'an*. Overall: 16.6cm x 12.7cm (6½in x 5in); each painting: 10.5cm x 8.3cm (4 1/8in x 3¼in). (3).

£25,000 - 30,000

JPY4,500,000 - 5,400,000

US\$30,000 - 37,000

Shoji Chikushin (1854–1936), whose *go* or art name was *Kakan'an*, was a leading pupil of Zeshin who often signed boxes authenticating his work.



(2)



(1)



(4)



(3)



(6)



(5)



203



204



205



206



207

CLOISSONNÉ-ENAMEL WORKS OF ART Various Properties

203 *

NAMIKAWA YASUYUKI (1845-1927) OF KYOTO

A Miniature Cloisonné-Enamel Slender Ovoid Vase

Meiji era (1868-1912), late 19th/early 20th century

Delicately worked in silver wire with stalks of flowering purple *kikyo* (Chinese bellflower) on a cream-yellow ground, the foot and neck of silver; signed directly on the silver base with engraved characters *Kyoto Namikawa*. 9.5cm (3³/₄in) high.

£6,000 - 8,000

JPY1,100,000 - 1,500,000

US\$7,300 - 9,700



208

204 *

NAMIKAWA YASUYUKI (1845-1927) OF KYOTO

A Miniature Cloisonné-Enamel Slender Ovoid Vase
Meiji era (1868-1912), late 19th/early 20th century
Delicately worked in silver wire with a solitary butterfly hovering over stalks of purple and yellow wild flowers on a midnight-blue ground, the foot and neck of silver; signed directly on the silver base with engraved characters *Kyoto Namikawa*. 10cm (4in) high.

£6,000 - 8,000

JPY1,100,000 - 1,500,000

US\$7,300 - 9,700

205 *

**A CLOISONNÉ-ENAMEL OKIMONO (TABLE ORNAMENT)
MODEL OF A PHEASANT ON AN INTEGRAL STAND**

Taisho (1912-1926) or Showa (1926-1989) era, 20th century
Of gilt metal or copper, the pheasant worked with green, red, lilac, and different tones of blue *moriage* enamel for its plumage, seated on an integral simulated rock base, applied with two maple leaves, stamped on the side of the base with two unidentified impressed marks.
30.5cm x 29.2cm (12in x 11½in).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

206 *

**A CLOISONNÉ-ENAMEL ROUNDED DEEP
KOBAKO (SMALL BOX) AND COVER**

Meiji (1868-1912) or Taisho (1912-1926) era,
late 19th/early 20th century
Worked in silver wire, decorated with parasols scattered among falling cherry blossoms interwoven with trailing willow on a pale-grey ground, the interior lined in gilt, applied with gilt rims; *unsigned*.
5.8cm x 8.2cm (2¼in x 3¼in). (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



209

207 *

**ATTRIBUTED TO THE WORKSHOP
OF HAYASHI KODENJI (1831-1915)**

A Cloisonné-Enamel Hexagonal *Koro* (Incense Burner) and Cover
Meiji era (1868-1912), late 19th/early 20th century
Worked in silver wire with blossoming chrysanthemums in coloured enamels against a blue ground, the cover partially pierced with sprays of chrysanthemums; *unsigned*; with a wood stand carved with flowerheads. 9.5cm x 10.5cm (3¾in x 4 1/8in) high. (3).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400

208 *

NAMIKAWA YASUYUKI (1845-1927)

A Fine Spherical Cloisonné-Enamel Jar and Cover
Meiji era (1868-1912), circa 1900
Delicately worked in silver wire and green and pink enamels with two cherry blossoms on the front and two sprigs of buds strewn on the reverse on a pea-green ground, the en-suite domed cover decorated with matching leafy cherry blossoms; signed directly on the silver base with engraved characters *Kyoto Namikawa*. 8cm (3 1/8in) high. (2).

£5,000 - 6,000

JPY910,000 - 1,100,000

US\$6,100 - 7,300

209 *

NAMIKAWA YASUYUKI (1845-1927) OF KYOTO

A Fine Spherical Cloisonné-Enamel Jar and Cover
Meiji era (1868-1912), circa 1900
Delicately worked in gold and silver wire and blue, white, brown, and contrasting tones of pink enamels, depicting three doves among flowering clumps of *nadeshiko* (pink) on a pea-green ground, the en-suite domed cover surmounted with a silver knob in the form of a *kiku* (chrysanthemum) bud; signed on the base with chiselled characters *Kyoto Namikawa* on a silver plaque. 9.5cm (3¾in) high. (2).

£8,000 - 12,000

JPY1,500,000 - 2,200,000

US\$9,700 - 15,000



210

A PAIR OF CLOISSONNÉ-ENAMEL BALUSTER VASES

Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century.

Each 24.1cm (9½in) high. (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



211 *

A CLOISSONNÉ-ENAMEL BALUSTER VASE

Meiji era (1868-1912), late 19th/early 20th century.

16cm (6¼in) high.

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



212

A CLOISSONNÉ-ENAMEL MASSIVE BALUSTER VASE

Meiji era (1868-1912), late 19th/early 20th century.

77.5cm (30½in) high.

£4,000 - 6,000

JPY730,000 - 1,100,000

US\$4,900 - 7,300



213

AN UNUSUAL CLOISSONNÉ-ENAMEL GINBARI BOWL AND COVER WITH EN-SUITE MATCHING STAND

Taisho (1912-1926) or Showa (1926-1989) era, 20th century.

28cm x 21cm (11in x 8¼in). (4).

£3,000 - 5,000

JPY540,000 - 910,000

US\$3,700 - 6,100



214

OTA HYOZO (ACTIVE CIRCA 1860s-1910)

A Pair of Cloisonné-Enamel Octagonal Vases

Meiji era (1868-1912), early 20th century.

Each vase: 24.5cm (9 5/8in) high. (2).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400



215 *

ANDO JUBEI COMPANY

A Pair of Cloisonné-Enamel Baluster Vases

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century.

Each vase: 37cm (14½in) high. (3).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



216



216

NAMIKAWA YASUYUKI (1845-1927) OF KYOTO

A Fine Pear-Shaped Cloisonné-Enamel
Teapot and Cover

Meiji era (1868-1912), circa 1890s

Intricately worked in silver and gold wire with an all-over design of two butterflies, one on either side, hovering among stylised, scrolling, leafy peony blossoms on a yellowish-brown ground, the spout featuring other stylised flowerheads interwoven on a tight whorl ground, the domed cover with a design matching the neck of the teapot, surmounted by a gilt knob in the form of a chrysanthemum bud; signed on the base with chiselled characters Kyoto Namikawa on a silver plaque. 9.8cm (3¾in) high. (2).

£8,000 - 10,000

JPY1,500,000 - 1,800,000

US\$9,800 - 12,000

217 *

ANDO JUBEI COMPANY

A Cloisonné-Enamel Baluster Vase

Meiji (1868-1912) or Taisho (1912-1926) era,
early 20th century

Worked in silver wire of varying gauge with two geese flying over windswept reeds on a celadon-blue ground, applied with a silver rim and foot, signed on the base in silver wire with the mark of *Ando Jubei*. 31cm (12 1/8in) high.

£2,000 - 3,000

JPY370,000 - 550,000

US\$2,500 - 3,700



217

218



218 *

NAMIKAWA SOSUKE (1847-1910) OF TOKYO

A Fine Cloisonné-Enamel Rounded Rectangular Box and Cover
Meiji era (1868-1912), late 19th/early 20th century
Finely worked in *musen shippo* (wireless enamel), decorated with snow-capped Mount Fuji appearing above bands of clouds on a pale-grey ground, the mounts of *shakudo*, the interior and underside of the box a plum-coloured ground, signed on the base in thick silver wire with the *Sakigake* mark of Namikawa Sosuke. 4.2cm x 12.2cm x 10cm (1 5/8in x 4 13/16in x 3 15/16in). (2).

£10,000 - 15,000

JPY1,800,000 - 2,700,000

US\$12,000 - 18,000

219



219 *

ANDO JUBEI COMPANY

A Cloisonné-Enamel Baluster Vase
Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
Worked in silver wire of varying gauge with stalks of windswept white chrysanthemums and *hageito* (Joseph's coat), more stalks of white chrysanthemums on the reverse, all reserved on a yellow-celadon ground, applied with a silver rim and foot; signed on the base in silver wire with the mark of Ando Jubei. 31cm (12 1/8in) high.

£3,000 - 5,000

JPY540,000 - 910,000

US\$3,700 - 6,100



220 *

HATTORI TADASABURO (DIED 1939)

A Cloisonné-Enamel Koro (Incense Burner) and Cover
Taisho (1912-1926) or Showa (1926-1989) era, early 20th century.
10.2cm (4in) high. (4).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



221 *

MURASE JINZABURO OF NAGOYA

A Pair of Cloisonné-Enamel Rectangular Vases
Meiji era (1868-1912), early 20th century.
Each vase: 13cm (5 1/16in) high. (2).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400

BRONZE AND INLAID BRONZE FIGURES

Various Properties



222 *

ANDO JUBEI COMPANY

A Cloisonné-Enamel Slender Baluster Vase
Meiji era (1868-1912), late 19th/early 20th century.
30.5cm (12in) high. (3).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400



223

MIYAO EISUKE COMPANY OF YOKOHAMA

A Gilt-Bronze Figure of a Warrior
Meiji era (1868-1912), late 19th/early 20th century.
47cm (18 1/2in) high. (3).

£2,500 - 3,500

JPY450,000 - 640,000

US\$3,000 - 4,300



224

MARUKI COMPANY OF TOKYO

A Bronze Okimono (Table Ornament) of a Horse
Meiji era (1868-1912), late 19th/early 20th century.
27.5cm X 36cm (10 3/4in x 14 1/8in). (3).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



225

A BRONZE OKIMONO (TABLE ORNAMENT) FIGURE OF A RECUMBENT STAG

Edo period (1615-1868) or Meiji era (1869-1912),
mid-19th/early 20th century.
18.5cm x 24cm (7 1/4in x 9 1/2in). (3).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



226

SOSAI

A Bronze *Okimono* (Table Ornament) Troupe of Seven Monkeys
Meiji era (1868-1912), late 19th/early 20th century.

14cm x 18.5cm (5½in x 7¼in). (2).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400



227 *

TAKAHASHI RYOUN OF TOKYO

Two Bronze *Okimono* (Table Ornaments) of Puppies
Taisho (1912-1926) or Showa (1926-1989) era, early/mid-20th century.

15.3cm x 15.7cm (6in x 6 1/8in). (2).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400



228 *

**A PAIR OF SILVER AND SHAKUDO OKIMONO
(TABLE ORNAMENTS) OF CRANES**

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century.

The taller: 21.5cm (8½in) high. (2).

£1,200 - 1,800

JPY220,000 - 330,000

US\$1,500 - 2,200



229

MARUKI COMPANY OF TOKYO

A Pair of Bronze *Okimono* (Table Ornaments) of Doves
Meiji era (1868-1912), late 19th/early 20th century.

Both doves: 8.4cm x 18.2cm (3 3/8in x 7 1/8in). (4).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400



230

KOSEI

A Bronze *Okimono* (Table Ornament) of Three Turtles
Meiji (1868-1912) or Taisho (1912-1926) era,
late 19th/early 20th century.

3.2cm x 13.5cm (1¼in x 5¼in). (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



231 *

TSUMURA KAMEJO (DIED 1772)

A Bronze *Koro* (Incense Burner) and Cover in the Form of a Quail
Edo period (1868-1912), 18th century.

13cm x 14cm (5 1/8in x 5½in). (2).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400



232 *

IZUMI SEIJO LINEAGE

A Pair of Cast-Bronze Candlestick Holders each in the form of a Monkey Holding a Loofah
Meiji era (1868-1912), late 19th/early 20th century.
Each approx. 30cm (11³/₄in) high. (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



233

NOGAWA COMPANY OF KYOTO

An Inlaid Bronze Vessel and Cover
Meiji era (1868-1912), late 19th/early 20th century.
30.2cm (11 13/16in) high. (2).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400

234 *

MIYABE ATSUYOSHI OF KYOTO

A Pair of Inlaid Bronze Slender Ovoid Vases
Meiji era (1868-1912), late 19th/early 20th century.
Each vase: 19.7cm (7 5/8in) high. (4).

£4,000 - 5,000

JPY730,000 - 910,000

US\$4,900 - 6,100



235 *

TWO INLAID BRONZE SMALL VESSELS

Meiji era (1868-1912), late 19th/early 20th century.
1.8cm x 6.4cm (3/4in x 2 1/2in). (3).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



236 *

INOUE OF KYOTO

A Pair of Inlaid Bronze Vases
Meiji era (1868-1912), late 19th/early 20th century.
Each vase: 24.8cm (9 3/4in) high. (2).

£1,500 - 2,500

JPY270,000 - 450,000

US\$1,800 - 3,000



237 *

AN INLAID BRONZE DOUBLE-GOURD VASE

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century.

20.3cm (8in) high. (2).

£3,000 - 5,000

JPY540,000 - 910,000

US\$3,700 - 6,100



238

YUKIMASA OR YUKIO FOR THE YAMAMOTO COMPANY

An Inlaid Bronze Rectangular Vase

Meiji era (1868-1912), late 19th/early 20th century.

22.8cm (9in) high. (2).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400



IRON AND INLAID IRON VESSELS

Various Properties

239 *

KOMAI OTOJIRO (1842-1917) OF KYOTO

A Finely Inlaid Iron Circular Lobed Charger

Meiji era (1868-1912), probably circa 1875-1880.

4cm x 36.4cm (1 9/16in x 14 7/16in).

£6,000 - 8,000

JPY1,100,000 - 1,500,000

US\$7,300 - 9,700



240 *

KOMAI OTOJIRO (1842-1917) OF KYOTO

An Inlaid Iron Cylindrical Box and Cover

Meiji era (1868-1912), late 19th/early 20th century.

5.6cm x 7cm (2 3/8in x 2 3/4in). (2).

£1,200 - 1,800

JPY220,000 - 330,000

US\$1,500 - 2,200



241 *

MASAMITSU

A Miniature Inlaid Iron Folding Screen

Meiji era (1868-1912), late 19th/early 20th century.

29.3cm x 15.7cm (11 9/16in x 6 3/16in).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400



242



243



244

**SILVER, INLAID SILVER, AND SHIBUICHI
FIGURES, ANIMALS, AND VESSELS
Various Properties**

242 *

**SEKI FOR THE NOGAWA COMPANY
OF KYOTO**

An Inlaid Iron Rectangular Box and Cover
Meiji era (1868-1912), late 19th/early 20th century.
7.5cm x 20cm (3in x 7 7/8in). (2).

£7,000 - 9,000

JPY1,300,000 - 1,600,000

US\$8,500 - 11,000

243

**AN IRON GILT-DECORATED INK STICK
REST IN THE FORM OF A SCROLL**

Meiji era (1868-1912), late 19th/early 20th century.
2.2cm x 8.5cm (7/8in x 3 5/8in).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200

244

**A SILVERED OKIMONO
(TABLE ORNAMENT) OF JUROJIN**

Taisho (1912-1926) or Showa (1926-1989) era,
early 20th century.

38cm (15in) high. (3).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



245



246

245 *

SADAHARU AND TADAYOSHI

A Pair of Imperial Silver Handled Matching Presentation Vases
Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
Each of baluster form with a trumpet neck and finely worked in low relief with two *ho-o* birds in flight among densely clustered paulownia, foliage and clouds, the neck and shoulder decorated in low relief with sixteen-petalled *kiku-mon* (chrysanthemum crest) on the neck and shoulder, scattered among clumps of *kiri-mon* (paulownia crests), the neck with repeated chrysanthemum heads within hexagonal reserves, the foot with more stylised chrysanthemums interwoven among *karakusa* ('Chinese grasses') beneath a band of repeated *hanabishi* (flowery-diamond) patterns, each signed on the base with chiselled characters *Tsuiko Sadaharu, Tadayoshi kizamu* (Hammered by Sadaharu and chiselled by Tadayoshi); with a wood storage box inscribed *Ginsei kabin ittsumi* (A pair of silver vases).
Each vase: 30.5cm (12in) high. (3).

£12,000 - 15,000

JPY2,200,000 - 2,700,000

US\$15,000 - 18,000



246 *

ATTRIBUTED TO YAMAGUCHI FOR THE KINSHODO COMPANY
An Inlaid Silver or *Shibuichi*, Gilt, and *Shakudo Koro* (Incense Burner) and Cover in the form of a Drum Surmounted by a Cockerel (*Kankodori*)

Meiji era (1868-1912), late 19th/early 20th century

The silver cockerel standing on the top of a drum forming the removable, pierced cover, set on a four-legged stand, the body of the drum of *shakudo* carved with a simulated *mokume* (woodgrain) design, atop of which trailing vines are applied along one side in silver and *shakudo* high relief, the vine continuing over one foot, the ends carved with the typical three-comma motif, the edges applied with *shakudo* studs, the legs of the stand chiselled with repeated *hanabishi-mon* (flowery-diamond crests) patterns, signed on the underside of one leg with chiselled characters *Tankin sei*; with a wood *tomobako* storage box inscribed outside the lid *Hakugin sei toan okimono* (Silver table ornament), titled inside the lid *Kankodori okimono* (Cockerel table ornament), signed inside the lid, *Yamaguchi Kinshodo tsukuru* with a seal *Kinshodo*. 28cm (11in) high. (3).

£6,000 - 8,000

JPY1,100,000 - 1,500,000

US\$7,300 - 9,700

247 *

A FINE SILVER KUSSHIN JIZAI (FULLY ARTICULATED) OKIMONO (TABLE ORNAMENT) OF A CARP

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
Realistically rendered, life size, constructed of extremely smoothly moving parts, the fins, mouth, and tail intricately detailed, the carp's body can be curved, twisted and stretched out at will as implied by the term *kusshin* ('bending and stretching'), signed inside the mouth with one seal and on the underside with five seals; with a velvet padded storage box. 20cm (7 7/8in) long. (2).

£30,000 - 40,000

JPY5,400,000 - 7,300,000

US\$37,000 - 49,000

Of all the categories of Edo-period artefacts eagerly collected outside Japan for the last century and a half, articulated animals, fish and birds have left the least trace of documentary evidence concerning their origin and development. Even the Japanese word for them, *jizai* or *jizai okimono*, appears to be a post-Edo term. However despite the obscurity of their origins, these displays of Oriental dexterity perfectly matched a trend in Western taste in the last quarter of the nineteenth century. They were first highlighted in *Le Japon Artistique* of 1881 which reproduces in three different positions, and describes in detail, an articulated frog. Surprisingly, it seems that *jizai okimono* were not brought fully to the attention of Japanese audiences until October 1983, when several examples were displayed in the special exhibition *Japanese Metalwork* held at Tokyo National Museum.



248

NAKAGAWA JOEKI IX (1849-1911)

A Silver Squat Handled Baluster Vase

Meiji era (1868-1912), late 19th/early 20th century.

24.3cm x 19cm (9 9/16in x 7 1/2in).

£5,000 - 6,000

JPY910,000 - 1,100,000

US\$6,100 - 7,300



249 *

KATSURA MITSU HARU (1871-1962)

An Inlaid Silver Koro (Incense Burner) and Cover

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century.

10.2cm x 14cm (4in x 5 1/2in). (4).

£5,000 - 8,000

JPY910,000 - 1,500,000

US\$6,100 - 9,700



250 *

HIRONAMI/KOHA

An Inlaid Silver Rectangular Box and Cover

with a Lacquered-Silver Rectangular Tray

Meiji (1868-1912) or Taisho (1912-1926) era, 20th century.

The tray: 2.7cm x 23.7cm x 18cm (1 1/16in x 9 1/4in x 7in). (3).

£2,500 - 3,500

JPY450,000 - 640,000

US\$3,000 - 4,300



251 *

AFTER TAKAGAWA JOSHIN (1858-1940)

A Pair of Silvered-Metal Okimono (Table Ornaments) of Swimming Carp

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century.

The larger: 32.6cm x 12.5cm (12 13/16in x 4 15/16in). (3).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400



252

A SILVER FLORAL RIMMED LARGE BOWL

Meiji era (1868-1912) or Taisho (1912-1926) era,

late 19th/early 20th century.

32cm x 14cm (12 5/8in x 5 1/2in).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400



253

253 *

YOSHIMINE FOR THE TENSHODO COMPANY

An Inlaid Silver Pear Vase

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century
Delicately worked in silver, gold and *shakudo* high relief with a crane and a mandarin duck about to alight among flowering stalks of reeds and chrysanthemums growing along the banks of a river, delineated in *katakiribori* (engraving with an angled chisel emulating brushstrokes), set on slightly splayed ring foot, signed on the reverse with chiselled characters [...]*Jshusai Sozan Yoshimine koku*, stamped on the underside with an impressed mark *Jungin Tenshodo*; with a wood storage box inscribed *Ginsei kabin* (silver flower vase) and a separate wood stand. 33.5cm (13 3/16in) high. (3).

£6,000 - 8,000

JPY1,100,000 - 1,500,000

US\$7,300 - 9,700



254

254 *

**SEKIGUCHI CHIKUTOSAI (SHIN'YA, 1877-CIRCA 1932)
FOR THE SEISHUKAN COMPANY**

An Inlaid Silver Large Footed Bowl

Taisho (1912-1926) era, 1917

Finely worked in contrasting silver, *shibuichi*, bronze, and *shakudo* flat and high relief with a continuous scene illustrating the 'Dedication of Asphalt and Oil' outlined in the *The Nihon Shoki* (The Chronicles of Japan), depicting a delegation bringing the burning soil (asphalt) and burning water (oil) to Emperor Tenji in 668 (Tenji 7), two attendants carrying asphalt contained in a box, another two carrying oil in a large jar, accompanied by a courtier on horseback, a further two attendants, one carrying a tiger-skinned sword, other details delineated in *katakiribori* (engraving with an angled chisel emulating brushstrokes), signed on the side with chiselled characters *Shin'ya kinkoku* (respectfully chiselled by Shin'ya) and stamped on the base *Jungin* (Pure Silver), *Seishukan Choosai*; with a separate, pierced wood stand and a wood *tomobako* storage box inscribed outside the lid *Ginsei hanamoriki* (Silver flower vase), inscribed inside the lid *Nendo nensui kenjo no i*, *Taisho hinoto-mi shigatsu* (The Scene of Dedication of Asphalt and Oil, April 1917), signed inside the lid *Sekiguchi Shinya koku* with a seal *Shinya no in*. The footed bowl: 31cm x 31.5cm (12 3/16in x 12 3/8in), the stand: 5cm x 26cm (2in x 10 1/4in). (3).

GBP18,000 - 20,000

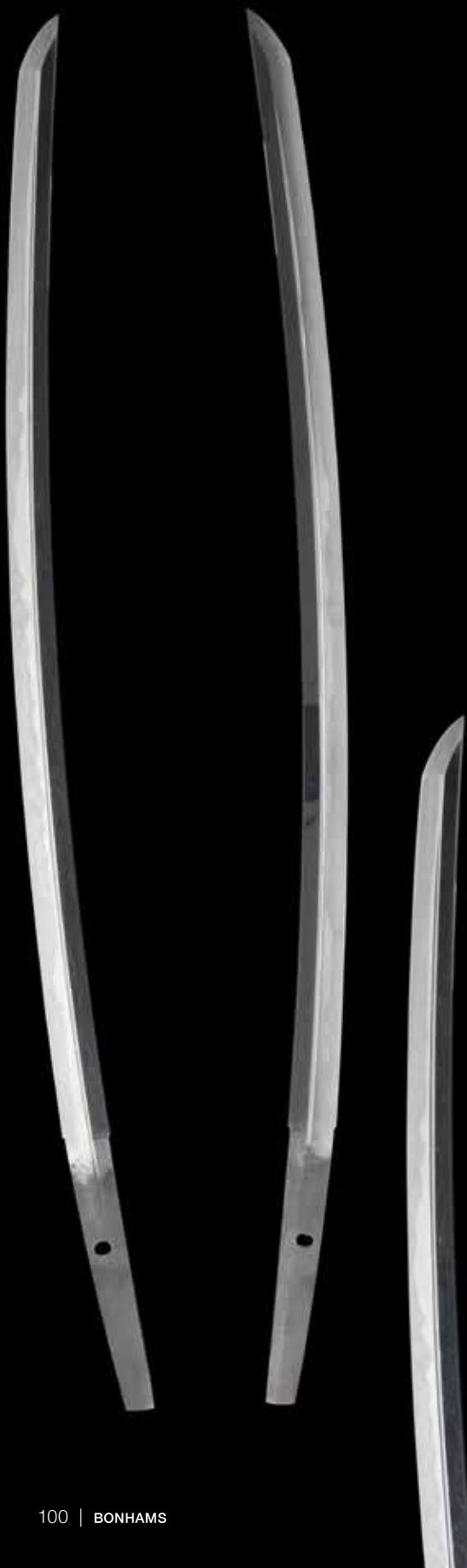
JPY3,300,000 - 3,700,000

US\$22,000 - 25,000

A similar shaped vase depicting the same subject but by a different artist is in The National Museum of Modern Art, Kyoto, see search. artmuseums.go.jp/records.php?sakuin=197388







SWORDS, HELMETS, AND OTHER MILITARIA

Various Properties

255

ATTRIBUTED TO THE FUKUOKA ICHIMONJI SCHOOL

A *Juyo*-ranked *Wakizashi* (Companion Sword)

Kamakura period (1185-1333), circa 1270-80

Sugata (configuration): *shinogi-zukuri*, *iori-mune*, narrow parallel *mihaba*, small *sori*, *chu-gissaki*

Kitae (forging pattern): *itame-hada* slightly mixed with *mokume-hada*, distinct *midare-utsuri* in the *ji*

Hamon (tempering pattern): *choji-midare* in *nioi-deki* with some *gunome*, *ashi* and *yo* with *gyaku-yakiba*

Boshi (tip): *midare-komi* on the *omote*, *sugu* on the *ura*, both sides with *ko-maru*

Horimono (carving): *soe-hi* on both sides

Nakago (tang): *o-suriage*, *kiri-jiri* with *kiri-yarisume* file marks and one hole

Habaki (collar): two-piece, gold

Nagasa (length from tip to beginning of tang): 59.8cm (23 9/16in)

Motohaba (width at start of tempered edge): 2.7cm (1 1/16in)

Sakihaba (width before tip): 2cm (13/16in)

In *shirasaya* (wood storage scabbard) with two silk brocade storage bags

With certificate designating this sword as a *Juyo token* (Important Sword) no.8464 as issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword) on 14 April 1989. (4).

£8,000 - 12,000

JPY1,500,000 - 2,200,000

US\$9,700 - 15,000

Exhibited and Published:

Nippon Bijutsu Token Hozon Kyokai European Branch, *Selected Fine Japanese Swords from European N.B.T.H.K. Collections*, Solingen, Deutsches Klingensmuseum, 2002, pp.128-29.

The present lot was included in a pioneering Heritage Science neutron imaging study of Japanese blades, using the Diamond Light Source at Harwell, to establish the age and composition of the blade.

Martensite, the hardest state of sword steel, is not represented in nature, but is produced only by the craft of the swordsmith. Its distribution along the *ha* of this blade validates the antiquity of the sword, and the scientific study indicates that it was used as a weapon in the past. The distribution of martensite along the cutting edge indicates that the blade was subjected to one or more re-shaping and polishing.

A copy of the aforementioned study is available on application to the Japanese Department in London.

TSUGUNAO

A *Juyo*-ranked Bitchu-Aoe *Wakizashi* (Short Sword)

Nanbokuchō period (1336-1392), circa 1350-60

Sugata (configuration): *hira-zukuri* with *mitsu-mune*, broad *mihaba*, *sunobi*, and shallow *sori*

Kitae (forging pattern): *itame-hada* mixed with *mokume-hada* and *nagare-hada*, *hada dachi gokoro*, *chirimen-hada*, with fine dense *ji-nie*, *chikei*, and *utsuri tatsu*

Hamon (tempering pattern): *choji-midare* with wide upper *yakiba*, *yubashiri*, *tobiyaki*, *gyaku-gakari*, *gyaku-ashi*, *yo*, *ko-nie*, *kinsuji*, and *sunagashi*

Boshi (tip): *midare-komi* and *tsukiage* with *togaru sakitogare*, deep *kaeri* and strong *hakikake*

Nakago (tang): slightly *machi-okuri*, *ha-agari kuri-jiri* with *o-sujikai yasurime* file marks and two holes, signed *Bitchu-no-kuni no ju Tsugunao saku, Enbun [...]**nen sangatsu hi*

Habaki (collar): two-piece, gold

Nagasa (length from tip to beginning of tang): 35.7cm (14 1/16in)

Motohaba (width at start of tempered edge): 3cm (1 3/16in)

In *shirasaya* (wood storage scabbard) with *sayagaki* by Honma Junji (Kunzan, 1904-1991) reading *Bitchu-no-kuni Aoe Tsugunao Enbun nenki*, *hacho issaku issun hachibu*, *tsuchinoto-mi shogatsu ni oite Kuga Sanbo*, Kunzan *shirusu* with a *kao*, with a silk brocade storage bag and a cotton storage bag

With certificate designating this sword as a *Juyo token* (Important Sword) no.8527 as issued by the Nihon Bijutsu Token Hozon Kyokai (Society for the Preservation of the Japanese Art Sword) on 14 April 1989. (4).

£15,000 - 20,000

JPY2,700,000 - 3,600,000

US\$18,000 - 24,000

Exhibited and **Published:**

Nippon Bijutsu Token Hozon Kyokai European Branch, *Selected Fine Japanese Swords from European N.B.T.H.K. Collections*, Solingen, Deutsches Klingensmuseum, 2002, pp.166-67.

The *Juyo* citation is unusual in stressing the quality of the *deki* and *hataraki*:

'Tsugunao, together with Tsuguyoshi and Moritsugu, is one of the representative Aoe smiths during the Nanbokuchō period. This *wakizashi* is worked with *gyaku choji midare* which was Tsugunao's most favourite and skilful technique. *Nie* in the *jiba* are comparatively strong. The *hataraki* in the *ha* above the *mono-uchi* are especially masterful and the *deki* is superior.'

Tsugunao was an outstanding representative of the later Nanbokuchō-period Bitchu-Aoe School. During this period, Aoe smiths tended to produce blades with tight, clear *ko-itame-hada*, distinct from the *chirimen-hada* which was associated with earlier Aoe work. The *hamon* which until now had been confined mostly to *saka-choji-midare* gradually became more flamboyant and diverse in its expression. A masterful smith, Tsugunao excelled at both straight *sugu-ha* and spectacular *choji-midare* temper lines exhibited on the present example.

A detailed technical and historical discussion of this important blade is available on application to the Japanese Department in London, including details of comparable swords in Japanese collections, an assessment of the possible function of this particular blade type (its use for the decapitation and display of enemy heads), a consideration of the place of Tsugunao in the broader context of the Aoe School, a history of iron technology in the Kibi region, and an account of the work of the Chu-Aoe smiths during the period of the highest refinement of their art.

It is likely that this blade structure which sustains this slender *mitsu-mune* blade is of solid martensite, which enabled it to undergo repeated polishing over time. For more information regarding martensite with Japanese blades, please refer to the scientific study using neutron imaging mentioned in the preceding lot.

(signature)



257

258

259

260

257

A MOUNTED KATANA (LONG SWORD)

Possibly Nanbokucho period (1336-1392), 14th century

Shinogi-zukuri, iori-mune, chu-gissaki, koshi-zori, midare-ha of *nie*, *midare-komi*, the *kiri-jiri nakago* with two holes and *kiri-yasuri* file marks; the *saya* (sheath) sprinkled shell suspended in black lacquer, the *tsuka* (hilt) covered in *same* (rayskin) wrapped in cream silk *tsukamaki* wrapping in lozenge pattern, the *kashira* dark horn, the *shakudo* and gold *menuki* each in the form of a stylised rabbit, the *shakudo fuchi* with silver and gilt details of the moon and *susuki* (pampas grass), the *tsuba* iron with gilt details of a flowering plum tree by a pierced window; with a brocade storage bag. Overall: 99.5cm (39 3/16in) long; the blade: 63.6cm (25 1/16in) long. (2).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700

258

ISHIHARA KANENAO

A Mounted *Katana* (Long Sword)

Showa era (1926-1989), early/mid-20th century

Shinogi-zukuri, iori-mune, chu-gissaki, torii-zori, gunome-ha of *nioi*, the *ubu nakago* with *higaki* file marks and one hole, signed *Noshu Osugi no ju Ishihara Kanenao saku*; in military mounts, the *saya* (sheath) black lacquer, the *tsuka* (hilt) covered in stained *same* (rayskin) with brown silk *tsukamaki* wrapping in lozenge pattern, the fittings gilt-copper and copper. Overall: 101.7cm (40 1/16in) long; the blade: 68cm (26 3/4in) long.

£600 - 800

JPY110,000 - 150,000

US\$730 - 970

259

A MOUNTED WAKIZASHI (COMPANION SWORD)

Edo period (1615-1868), 18th or 19th century

Shinogi-zukuri, iori-mune, chu-gissaki, torii-zori, narrow *suguha* of *nie* and faint *mokume-hada*, each side carved with a *bohi*, the *kengyo nakago* with three holes; the *saya* (sheath) polished black lacquer, the *tsuka* (hilt) covered in *same* (rayskin) wrapped in teal silk *tsukamaki* wrapping in lozenge pattern, the *kurigata* (cord runner) and *kaerizuno* (cord hook) black lacquer, the metal fittings of *handachi* type (resembling the fittings for a *tachi* [slung sword]) and comprising *kabutogane* (hilt pommel), *menuki* (hilt grips), *fuchi* (hilt collar), *tsuba* (sword guard) of rounded form, *semegane* (scabbard ring), and *sayajiri* (butt piece); with a silk storage bag and silk brocade storage bag. Overall: 76.2cm (30in) long; the blade 53.6cm (21 1/8in) long. (3).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

260

A WAKIZASHI (COMPANION SWORD) WITH MOUNTS

Edo period (1615-1868), 18th or 19th century

Shingo-zukuri, iori-mune, chu-gissaki, koshi-zori, midare-ha of *nioi* and *nie* with some *kinsuji*, the *kiri-jiri nakago* with two holes and *kesho-yasuri* file marks; the *koshira-e* (mounting) comprising a polished red-lacquer *saya* (sheath), the *tsuka* (hilt) covered in *same* (rayskin) with tan silk *tsukamaki* wrapping in lozenge pattern, the *fuchi-gashira* (hilt collar and pommel) and *menuki* (hilt grips) *shibuichi* with gilt details, the *fuchigashira* with stylised rain dragons and the *menuki* with *mitsuba kikyo mon* (three-leaf Chinese bellflower crests), the Higo pierced hexagonal *tsuba* (hand guard) with an applied rain dragon of *shakudo* with gilt details; with two certificates and a plain silk storage bag and silk brocade storage bag. The mounts: 73.1cm (28 1/4in) long; the blade: 48.1cm (18 15/16in) long. (6).

£3,000 - 4,000

JPY540,000 - 730,000

US\$3,700 - 4,900



261

261

TWO WAKIZASHI (COMPANION SWORDS) AND AN IRON TSUBA (HAND GUARD)

Edo period (1615-1868); the first: circa Enpo era (1673-1681), the second: circa Genroku era (1688-1704); the *tsuba*: 18th/19th century. The first in the tradition of Echizen Shimosaka, *shinogi-zukuri*, *iori-mune*, *koshi-zori*, *itame nagare hada*, *gunome midare ha*, the *boshi notare komi* with *yaki fukashi*, the *ura* carved with a *bohi* and *so no kurikara*, the *omote* with a *bohi*, the *o-suriage kirijiri nakago* with three holes and *kattesagari* filemarks, unsigned, with Kanteisho certificate 15556 issued by the Nihon Token Hozon Kai (dated 28 September 2003) and 2003 Shinsa Nihon Token Hozon Kai certificate; the second a Mino blade in the tradition of Jumyo, *shinogi-zukuri*, *iori-mune*, *koshi-zori*, *ko itame-hada*, *gunome midare ha*, the *boshi ichimai*, each side carved with a *kakitoshi bohi*, the *o-suriage kirijiri nakago* with three holes and *kattesagari* filemarks, with Kanteisho certificate 1555 issued by the Nihon Token Hozon Kai (dated 28 September 2003) and 2003 Shinsa Nihon Token Hozon Kai certificate; both in *shirasaya*; a plain silk storage bag; with an iron Owari *sukashi tsuba* of *mokko* (four-lobed) form with paulownia. The first blade: 56cm (26) long; the second blade: 44.1cm (17 3/8in); the *tsuba*: 8.6cm (3 3/8in) high. (7).

£2,000 - 3,000
JPY360,000 - 540,000
US\$2,400 - 3,700



262

262

YOSHIMITSU

A Mounted *Koto Tanto* (Dagger)

The blade: Muromachi period (1333-1573), probably late 15th century; the *koshira-e*: Edo period (1615-1868), 19th century. The blade of slender *hira-zukuri* form with *suguha* of *nioi*, tight *masame hada*, the *omote* side with a *horimono* of Fudo Myo-o wielding a sword and surrounded by flames, the *ura* side with *bonji ni gomabashi*, the *nakago* with one *mekugi-ana*, signed *Yoshimitsu*; the *koshira-e* (mounting) with a *saya* (sheath) of *roiro-nuri* lacquer, decorated in gold *takamaki-e* with a pine tree in and an applied crane in silver, gilt and *shakudo*, the Sendai *iuchi-gashira* (hilt collar and pommel) with chrysanthemum in gold *hirazogan*, the Higo *tsuba* (hand guard) iron of *mokko* form with trailing paulownia in similar style, the *kozuka* (knife handle, blade missing) iron inlaid in gold and silver depicting Mount Fuji surrounded by pine trees, the *koiguchi* (fitting to the mouth) silvered metal depicting pine and connected to the *uragawara* (fitting to the base of the *kozuka* slot), the silvered metal *kojiri* (butt piece) in the form of a snouted turtle; with a silk brocade storage bag. The blade overall: 35cm (13 3/4in) long; the *koshira-e*: 41.7cm (16 7/16in) long. (2).

£2,000 - 3,000
JPY360,000 - 540,000
US\$2,400 - 3,700

Provenance:

Purchased in these Rooms, 12 May 2009, lot 6.



263

263 * TP

A MOUNTED NAGINATA (HALBERD)

Probably Edo period (1615-1868), 19th century. *Naginata zukuri* with *midare ha*, carved with *naginata hi* on each side, mounted in a pole black-lacquered with continuous designs of gilt tendrils, fittings copper, the cover black-lacquered. Overall: 229.5cm (90 3/8in) long.

£600 - 800
JPY110,000 - 150,000
US\$730 - 970



264



265



266



267

264 *

AN UNUSUAL RUSSET RED-LACQUER

KATANA-KAKE (SWORD STAND)

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century.

18.5cm x 54.5cm (7 1/4in x 21 1/2in).

£2,500 - 3,000

JPY450,000 - 540,000

US\$3,000 - 3,700

265 *

A KOSHIRA-E (MOUNTING) FOR A KATANA (LONG SWORD) IN HANDACHI STYLE

Edo period (1615-1868), mid-19th century.

95cm (37 3/8in) long. (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

266 *

A KOSHIRA-E (MOUNTING) FOR A WAKIZASHI (COMPANION SWORD)

Edo period (1615-1868), 19th century.

53.8cm (21 3/16in) long. (2).

£300 - 500

JPY54,000 - 91,000

US\$370 - 610

267 *

A KOSHIRA-E (MOUNTING) FOR A WAKIZASHI (COMPANION SWORD)

Edo period (1615-1868), mid-19th century.

61.5cm (24¹/₄in) long. (2).

£700 - 900

JPY130,000 - 160,000

US\$850 - 1,100

268 *

A KOSHIRA-E (MOUNTING) SET FOR A DAISHO (MATCHING LONG AND SHORT SWORD)

Edo period (1615-1868), mid-19th century.

75cm (29¹/₂in) and 100.5cm (39¹/₂in) long. (4).

£2,500 - 3,500

JPY450,000 - 640,000

US\$3,000 - 4,300

269 *

A KOSHIRA-E (MOUNTING) FOR A TACHI (SLUNG SWORD) IN ITOMAKI (SILK-WRAPPED) STYLE

Edo period (1615-1868), mid-19th century.

102.5cm (40 3/8in) long. (2).

£5,000 - 6,000

JPY910,000 - 1,100,000

US\$6,100 - 7,300

270 *

A LACQUER JINGASA (WAR HAT)

Edo period (1615-1868)

or Meiji era (1868-1912), 19th century.

35cm (13³/₄in) diam.

£600 - 800

JPY110,000 - 150,000

US\$730 - 970

271 *

A SUJIBACHI KABUTO (RIDGED HELMET)

Muromachi (1333-1573) or Momoyama (1573-1651) period, 16th century.

28.4cm (11 3/16in) wide.

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

268

269

270

271



272 *

**A GOLD-LACQUERED WOOD MAEDATE (FORECREST)
IN THE FORM OF A DRAGONFLY**

Edo period (1615-1868) or Meiji era (1868-1912), 19th century.
24.3cm x 46.5cm (9½in x 18¼in).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



273 *

**AN UNUSUAL AND LARGE MAEDATE (FORECREST)
IN THE FORM OF A NAMAZU (CATFISH)**

Edo period (1615-1868) or Meiji era (1868-1912),
probably 19th century.

33.7cm (13¼in) long.

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400



274 *

**A GOLD-LACQUERED WOOD MAEDATE (FORECREST)
IN THE FORM OF A DRAGON**

Edo period (1615-1868) or Meiji era (1868-1912), 19th century.
33.5cm (13 3/16in) long.

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



275 *

THREE MAEDATE (FORECRESTS)

Edo period (1615-1868) or Meiji era (1868-1912), late 19th century.
9.8cm x 10cm (3 13/16in x 4in). (3).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



276 *

TWO MAEDATE (FORECRESTS)

Edo period (1615-1868) or Meiji era (1868-1912), late 19th century.
13.6cm x 11.2cm (5 3/8in x 4 3/8in) high. (2).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



277 *

A LACQUERED-WOOD MAEDATE (FORECREST)

Edo period (1615-1868) or Meiji era (1868-1912), second half of the 19th century.

11.5cm x 13.2cm (4 1/2in x 5 1/8in).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

**TOSOGU (SWORD FITTINGS)
FROM A PRIVATE COLLECTION
(Lots 279-306)**



279 *

FOUR TSUBA (HAND GUARDS)

Edo period (1615-1868), 18th to 19th century.

The first: 8.4cm x 8.3cm (3 1/4in x 3 1/4in). (8).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400



281 *

MYOCHIN LINEAGE

An Iron Tsuba (Hand Guard)

Edo period (1615-1868), 19th century.

6.6cm x 6.4cm (2 5/8in x 2 1/2in). (2).

£600 - 700

JPY110,000 - 130,000

US\$730 - 850



278

AN INLAID IRON GUNBAI UCHIWA (GENERAL'S FAN)

Meiji era (1868-1912), late 19th/early 20th century.

Folded: 28.9cm (11 3/8in) long excluding tassel.

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



280 *

TOMOAKI OF NAGATO PROVINCE

A Shakudo Tsuba (Hand Guard)

Edo period (1615-1868), late 18th/early 19th century.

7.1cm x 6.6cm (2 3/4in x 2 5/8in). (2).

£1,500 - 1,800

JPY270,000 - 330,000

US\$1,800 - 2,200



282 *

ISHIGURO MASAOKI (BORN 1813)

A Large Shibuichi Tsuba (Hand Guard)

Edo period (1615-1868), 19th century.

8.9cm x 8.5cm (3 1/2in x 3 3/8in). (2).

£500 - 600

JPY91,000 - 110,000

US\$610 - 730



283 *

AFTER IWAMOTO KONKAN

A *Shakudo Tsuba* (Hand Guard)

Edo period (1615-1868), mid-19th century.

7.3cm x 6.6cm (2 7/8in x 2 5/8in). (2).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



284 *

JOGETSUSAI HIROYOSHI (ACTIVE MID-19TH CENTURY)

A Small *Shibuichi Tsuba* (Hand Guard)

Edo period (1615-1868), 19th century.

6.1cm x 5cm (2 3/8in x 2in). (2).

£500 - 600

JPY91,000 - 110,000

US\$610 - 730



285 *

MORIKAWA TOSHIKAGE (ACTIVE 1860-1880)

An Iron *Tsuba* (Hand Guard)

Edo period (1615-1868) or Meiji era (1868-1912), late 19th century.

8.5cm x 7.6cm (3 3/8in x 3in). (2).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



286 *

FIVE KOZUKA (KNIFE HANDLES)

Edo period (1615-1868), 18th to 19th century. (5).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



287 *

GOTO LINEAGE

Three *Kozuka* (Knife Handles)

Edo period (1615-1868), 18th to 19th century. (6).

£1,200 - 1,500

JPY220,000 - 270,000

US\$1,500 - 1,800



288 *

AFTER HAMANO SHOZUI

A Copper *Kozuka* (Knife Handle)

Edo period (1615-1868), 19th century. (3).

£700 - 800

JPY130,000 - 150,000

US\$850 - 970



289 *

GOTO ICHIJO (1791-1876) AND OTHER ARTISTS

Five *Fuchi-Gashira* (Matched Hilt Collars and Pommels)

Edo period (1615-1868), 19th century. (15).

£2,500 - 3,000

JPY450,000 - 540,000

US\$3,000 - 3,700



290 *

A GOLD FUCHI-GASHIRA (MATCHED HILT COLLAR AND POMMEL)

Edo period (1615-1868), 19th century. (3).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



291 *

FOUR FUCHI-GASHIRA (MATCHING HILT COLLARS AND POMMELS)

Edo period (1615-1868), 18th to 19th century. (12).

£3,000 - 4,000

JPY540,000 - 730,000

US\$3,700 - 4,900



292 *

FOUR FUCHI-GASHIRA (MATCHING HILT COLLARS AND POMMELS)

Edo period (1615-1868), 18th to 19th century. (10).

£2,500 - 3,000

JPY450,000 - 540,000

US\$3,000 - 3,700



293 *

TWO FUCHI-GASHIRA (MATCHING HILT COLLARS AND POMMELS)

Edo period (1615-1868) and Meiji era (1868-1912), 19th century. (6).

£1,200 - 1,800

JPY220,000 - 330,000

US\$1,500 - 2,200



294 *

YANAGI NAOMASA (1692-1757)

A Set of *Menuki* (Hilt Fittings)

Edo period (1615-1868), 18th century. (3).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



295 *

TWO SETS OF MENUKI (MATCHED HILT GRIPS)

Edo period (1615-1868), late 18th/early 19th century. (6).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



296 *

TWO SETS OF MENUKI (MATCHED HILT GRIPS)

Edo period (1615-1868), late 18th/early 19th century. (6).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



297 *

A SET OF MENUKI (MATCHED HILT GRIPS)

Edo period (1615-1868), late 18th/early 19th century. (3).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



298 *

A SET OF MENUKI (MATCHED HILT GRIPS)

Edo period (1615-1868), late 18th/early 19th century. (3).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



299 *

A SET OF MENUKI (MATCHED HILT GRIPS)

Edo period (1615-1868), late 18th/early 19th century. (3).

£600 - 700

JPY110,000 - 130,000

US\$730 - 850



300 *

A SET OF MENUKI (MATCHED HILT GRIPS)

Edo period (1615-1868), late 18th/early 19th century. (3).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



301 *

YANAGAWA NAOMASA (1692-1757)

An Important Set of *Daisho Mitokoromono* Comprising *Tsuba* (Hand Guards), *Fuchi-Gashira* (Matched Hilt Collars and Pommels), and *Menuki* (Matched Hilt Grips) for a Long Sword and a Short Sword Edo period (1615-1868), 18th century

All of *shakudo nanako*, chiselled in relief and inlaid in silver with two tints of gold depicting gambolling *shishi* (Chinese mythical lions), waterfalls, clouds, rocks, and bamboo, all components signed *Yanagawa Naomasa*, fitted lacquered wood outer box and wood inner box, the inner box inscribed outside *Yanagawa Naomasa saku shishi zu soroikanagu* (Set of sword fittings by Yanagawa Naomasa with *shishi*), the reverse of the lid with an attestation by Sato Kanzan (1907-1978) dated spring 1975, also accompanied by certificate no. 1091 issued by the Nihon Bijutsu Token Hozonkai (Society for the Preservation of the Japanese Art Sword), dated 1 December 1968, designating this set as *Tokubetsu Kicho Kodogu* (Especially Precious Sword Mountings). The *tsuba* 7.8cm x 7.1cm (3 1/8in x 2 3/4in) and 7.3cm x 6.8cm (2 7/8in x 2 5/8in). (13).

£15,000 - 20,000

JPY2,700,000 - 3,600,000

US\$18,000 - 24,000



302 *

ATTRIBUTED TO OMORI TERUhide (1730-1798)

A Set of *Kozuka* (Knife Handle), *Kogai* (Skewer), and Two *Fuchi-Gashira* (Matched Hilt Collars and Pommels)

Edo period (1615-1868), 18th/19th century. (7).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



303 *

A MITOKOROMONO (SET OF KOZUKA, KOGAI, AND MENUKI)

Edo period (1615-1868), 18th century. (5).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



304 *

GOTO LINEAGE

A Set of *Kozuka* (Knife Handle) and *Kogai* (Skewer)

Edo period (1615-1868), 18th/19th century. (4).

£1,500 - 1,800

JPY270,000 - 330,000

US\$1,800 - 2,200



305 *

A SET OF KOZUKA (KNIFE HANDLE) AND KOGAI (SKEWER)

Edo period (1615-1868), 18th century. (3).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400



306 *

A SET OF KOZUKA (KNIFE HANDLE) AND MENUKI (HILT FITTINGS)

Edo period (1615-1868), 17th/18th century. (4).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

OTHER PROPERTIES



307 *

25 SWORD FITTINGS

Edo period (1615-1868), 18th to 19th century. (25).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



308 *

A DAISHO TSUBA (MATCHING SET OF A LARGE AND A SMALL HAND GUARD)

Edo period (1615-1868), late 18th/19th century
7.1cm (2 13/16in) high. (3).

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



309 *

HAMANO HARUNORI

A Daisho Tsuba (Matching Set of a Large and a Small Hand Guard)

Edo period (1615-1868), mid-19th century

The smaller: 6.2cm (2 7/16in) high;

the larger: 6.8cm (2 11/16in) high. (3).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



310 *

THREE FUCHI-GASHIRA (MATCHING HILT COLLARS AND POMMELS)

Edo period (1615-1868), 19th century. (8).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



311 *

A SET OF OUTSIZE MENUKI (HILT FITTINGS)

Edo period (1615-1868), 19th century. (3).

£500 - 600

JPY91,000 - 110,000

US\$610 - 730



312 *

TWO SETS OF MENUKI (HILT FITTINGS)

Edo period (1615-1868), 17th/18th century. (6).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



313 *

A SET OF KOZUKA (KNIFE HANDLE) AND MENUKI (HILT FITTINGS)

Edo period (1615-1868), 18th century. (4).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200

END OF SALE

Japan-Mania (Online-only)

27 October - 8 November







1001 *

SUZUKI HARUNOBU (1725-1770)

Edo period (1615-1868), circa late 1760s.

An *aiban yoko-e abuna-e* (risqué picture) print

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



1002 *

SUZUKI HARUNOBU (1725-1770)

Edo period (1615-1868), circa late 1760s.

A *chuban yoko-e shunga* print

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1003 *

ATTRIBUTED TO SUZUKI HARUNOBU (1725-1770)

Edo period (1615-1868), circa late 1760s.

A *chuban yoko-e shunga* print

£700 - 900

JPY130,000 - 160,000

US\$850 - 1,100



1004 *

ATTRIBUTED TO SUZUKI HARUNOBU (1725-1770)

Edo period (1615-1868), circa 1766-70.

A *chuban yoko-e shunga* print

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1005 *

SUZUKI HARUNOBU (1725-1770)

Edo period (1615-1868), circa late 1760s.

A *chuban yoko-e shunga* print of *Yuki* (Snow) from the series *Setsugekka* (Snow, Moon and Flowers)

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1006 *

ATTRIBUTED TO SUZUKI HARUNOBU (1725-1770)

Edo period (1615-1868), circa 1767.

A *chuban yoko-e shunga* print

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1007 *

ISODA KORYUSAI (1735-1790)

Edo period (1615-1868), circa 1770s.

A *chuban yoko-e shunga* print

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



1008 *

ATTRIBUTED TO ISODA KORYUSAI (1735-1790)

Edo period (1615-1868), circa late 1760s.

A *chuban yoko-e shunga* print

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1009 *

ISODA KORYUSAI (1735-1790)

Edo period (1615-1868), circa 1776.

An *oban yoko-e shunga* print

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1010 *

ISODA KORYUSAI (1735-1790)

Edo period (1615-1868), circa 1770s.

A *chuban yoko-e shunga* print of *Sogetsu* (Eighth Month)

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1011 *

UTAMARO SCHOOL

Edo period (1615-1868), early/mid-19th century.

An *oban yoko-e shunga* print

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1012 *

KITAGAWA UTAMARO (1753-1806) AND KATSUKAWA SHUNCHO (ACTIVE CIRCA 1780-1801)

Edo period (1615-1868), circa 1799, circa 1802, and circa early 1800s.

An album of 26 *oban yoko-e shunga* prints

£6,000 - 8,000

JPY1,100,000 - 1,500,000

US\$7,300 - 9,700



1013 *

KITAGAWA UTAMARO (1753-1806) AND ATTRIBUTED TO KITAGAWA UTAMARO OR KATSUKAWA SHUNCHO (ACTIVE CIRCA 1780-1801)

Edo period (1615-1868), late 18th to early 19th century.

Two *shunga* prints (2)

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1014 *

UTAGAWA KUNISADA (UTAGAWA TOYOKUNI III, 1786-1865)

Edo period (1615-1868), circa 1837.

A book plate from the three volume set of *hanshibon-size shunga* books

£500 - 600

JPY91,000 - 110,000

US\$610 - 730



1015 *

KATSUKAWA SHUNTEI (1770-1820) AND ONISHI CHINNEN (1792-1851)

Edo period (1615-1868), early 19th century.

Two *shikishiban surimono* prints (2)

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1016 *

KUBO SHUNMAN (1757-1820)

Edo period (1615-1868), early 19th century.

A *koban tate-e surimono* print

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1017 *

ATTRIBUTED TO YANAGAWA SHIGENOBU (1787-1832)

Edo period (1615-1868), early 19th century.

Two *shikishiban surimono* prints (2)

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1018

KATSUKAWA SHUNSHO (1726-1792) AND KUBO SHUNMAN (1757-1820)

Edo period (1615-1868), circa 1775-1776 and early 19th century.

Three prints of different sizes (3)

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1019

**ISHIKAWA TOYONOBU (1711-1785),
SUZUKI HARUNOBU (1725-1770),
AND ISODA KORYUSAI (1735-1790)**

Edo period (1615-1868), mid- to late 18th century.
Three prints of various sizes (3)

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1020

**KITAGAWA UTAMARO (1753-1806)
AND UTAGAWA TOYOKUNI (1769-1825)**

Edo period (1615-1868), circa 1790
and late 18th/early 19th century.

Three prints of various sizes and formats (3)

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



1021 *

**KITAGAWA UTAMARO (1753-1806) AND
KITAGAWA TSUKIMARO (ACTIVE CIRCA
1794-1836)**

Edo period (1615-1868),
late 18th to early 19th century.

Four *oban* and one *aiban* print (5)

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1022 *

**SUZUKI HARUNOBU (1725-1770),
KATSUKAWA SHUNSHO (1726-1792),
UTAGAWA TOYOKUNI (1769-1825),
UTAGAWA KUNISADA (UTAGAWA
TOYOKUNI III, 1786-1865), AND OTHERS**

Edo period (1615-1868), early 1770s
and 19th century.

Five prints of various sizes and formats
and one book plate (6)

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



1023 *

UTAGAWA TOYOHIRO (1773-1828)

Edo period (1615-1868), circa 1804.

An *oban tate-e* print

£200 - 300

JPY36,000 - 54,000

US\$240 - 370

To be sold without reserve



1024 *

KIKUKAWA EIZAN (1787-1867)

Edo period (1615-1868),
early/mid-19th century.

Two *oban tate-e bijinga* prints (2)

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1025 *

**UTAGAWA KUNISADA (UTAGAWA
TOYOKUNI III, 1786-1865)**

Edo period (1615-1868), circa 1843-1847.

Two *oban tate-e bijinga* prints (2)

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1026 *

**UTAGAWA KUNISADA (UTAGAWA
TOYOKUNI III, 1786-1865)**

Edo period (1615-1868), circa 1843-1847.

Five *oban tate-e* prints (5)

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1027 *

**KATSUKAWA SHUNSHO (1726-1792),
UTAGAWA TOYOKUNI (1769-1825),
UTAGAWA TOYOHIRO (1773-1828),
HARUKAWA GOSHICHI (1776- CIRCA
1832), AND OTHERS**

Edo period (1615-1868) to Meiji era
(1868-1912), late 18th to late 19th century.

Nine *bijinga* prints of various sizes
and formats (9)

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



1028 *

TORII KIYOTSUNE (ACTIVE CIRCA 1757-1779) AND UTAGAWA TOYOKUNI (1769-1825)

Edo period (1615-1868), late 18th and early 19th century
Two *hosoban* and two *oban yakusha-e* prints (4)
£600 - 800
JPY110,000 - 150,000
US\$730 - 970



1029

GOTOTEI HIROSADA (1826-1863) AND OTHERS

Edo period (1615-1868), mid-19th century
An album of 50 *chuban tate-e* and one *chuban tate-e* diptych prints
£1,000 - 1,500
JPY180,000 - 270,000
US\$1,200 - 1,800



1030 *

UTAGAWA KUNISADA (UTAGAWA TOYOKUNI III, 1786-1865)

Edo period (1615-1868), dated 1853
An *oban tate-e* triptych
£800 - 1,000
JPY150,000 - 180,000
US\$970 - 1,200



1031 *

UTAGAWA KUNISADA (UTAGAWA TOYOKUNI III, 1786-1865)

Edo period (1615-1868), dated 1864
An *oban tate-e* diptych
£300 - 500
JPY54,000 - 91,000
US\$370 - 610
To be sold without reserve



1032 *

UTAGAWA KUNISADA (UTAGAWA TOYOKUNI III, 1786-1865)

Edo period (1615-1868), circa 1848
An *oban tate-e* triptych print of *yakusha-e* (3)
£600 - 800
JPY110,000 - 150,000
US\$730 - 970



1033 *

UTAGAWA KUNIYOSHI (1797-1861) AND UTAGAWA KUNISADA (UTAGAWA TOYOKUNI III, 1786-1865)

Edo period (1615-1868), mid-19th century
Three *oban tate-e* prints (3)
£600 - 800
JPY110,000 - 150,000
US\$730 - 970



1034 *

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), early to mid-19th century.
Seven *oban tate-e* prints of various subjects (7)
£600 - 800
JPY110,000 - 150,000
US\$730 - 970



1035

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), circa 1834.
An *oban yoko-e* print depicting Shin Yoshiwara
£4,000 - 5,000
JPY730,000 - 910,000
US\$4,900 - 6,100



1036 *

UTAGAWA KUNIYOSHI (1797-1861)

Edo period (1615-1868), circa 1847-1852.
An *oban tate-e* triptych
£500 - 600
JPY91,000 - 110,000
US\$610 - 730
To be sold without reserve



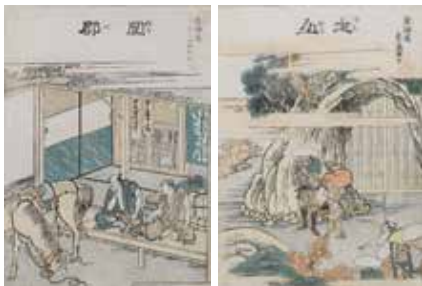
1037 *
UTAGAWA KUNIYOSHI (1797-1861)
 Edo period (1615-1868),
 early to mid-19th century.
 13 *oban tate-e* prints of various subjects (13)
 £500 - 600
 JPY91,000 - 110,000
 US\$610 - 730
 To be sold without reserve



1038 *
UTAGAWA KUNIYOSHI (1797-1861)
 Edo period (1615-1868), dated 1852.
 An *oban tate-e* print of *Yawata: Omi Kotoda, Yawata Saburo*
 £700 - 900
 JPY130,000 - 160,000
 US\$850 - 1,100



1039
UTAGAWA KUNIYOSHI (1797-1861) AND UTAGAWA KUNISADA (UTAGAWA TOYOKUNI III, 1786-1865)
 Edo period (1615-1868), dated 1854 and 1863.
 Two *oban tate-e* triptychs (6)
 £400 - 600
 JPY73,000 - 110,000
 US\$490 - 730
 To be sold without reserve



1040 *
KATSUSHIKA HOKUSAI (1760-1849)
 Edo period (1615-1868), early 19th century.
 Two *chuban tate-e* prints of *Okabe and Tsuchiyama* (2)
 £800 - 1,200
 JPY150,000 - 220,000
 US\$970 - 1,500



1041 *
KATSUSHIKA HOKUJU (1763-1824)
 Edo period (1615-1868), early 19th century.
 An *oban yoko-e* print *Toto Sumidagawa Massaki no fukei* (Scenery of Massaki on the Sumida River)
 £1,000 - 1,500
 JPY180,000 - 270,000
 US\$1,200 - 1,800



1042 *
UTAGAWA HIROSHIGE (1797-1858)
 Edo period (1615-1868), dated 1855 and 1856.
 Two *oban tate-e* prints (2)
 £600 - 800
 JPY110,000 - 150,000
 US\$730 - 970



1043 *
UTAGAWA HIROSHIGE (1797-1858)
 Edo period (1615-1868), the first and second early 1830s, the third dated 1857.
 Three *oban* prints (3)
 £1,200 - 1,500
 JPY220,000 - 270,000
 US\$1,500 - 1,800



1044 *
KEISAI EISEN (1790-1848), UTAGAWA HIROSHIGE (1797-1858), AND UTAGAWA HIROSHIGE II (1826-1869)
 Edo period (1615-1868), early to late 19th century.
 Three *oban* prints (3)
 £800 - 1,000
 JPY150,000 - 180,000
 US\$970 - 1,200



1045 *
TSUKIOKA YOSHITOSHI (1839-1892)
 Meiji era (1868-1912), dated 1888.
 An *oban tate-e* print of *Hinga yosaso Kyowa nenkan kanjo no fuzoku*
 £800 - 1,000
 JPY150,000 - 180,000
 US\$970 - 1,200



1046 *
TSUKIOKA YOSHITOSHI (1839-1892)
 Meiji era (1868-1912), circa 1890.
 An *oban tate-e* triptych of *Tsuki* (Moon) from the series *Setsugekka* (Snow, Moon and Flowers) (3)
£4,000 - 5,000
JPY730,000 - 910,000
US\$4,900 - 6,100



1047 *
SHIBATA ZESHIN (1807-1891)
AND OTHERS
 Meiji era (1868-1912),
 late 19th/early 20th century.
 77 miscellaneous prints and sketches
£500 - 600
JPY91,000 - 110,000
US\$610 - 730



1048 *
OHARA KOSON/SHOSON (1877-1945)
 Taisho (1912-1926) or Showa (1926-1989) era,
 circa 1925-1931.
 An *oban tate-e* print
£800 - 1,000
JPY150,000 - 180,000
US\$970 - 1,200



1049 *
OHARA KOSON/SHOSON (1877-1945)
 The first Meiji (1868-1912) or Taisho (1912-1926) era, the second Showa era (1926-1989), 20th century.
 Two *oban* prints (2)
£600 - 800
JPY110,000 - 150,000
US\$730 - 970



1050 *
KOBAYASHI KIYOCHIKA (1847-1915)
 Meiji era (1868-1912), circa 1879 and 1880.
 Four *oban yoko-e* prints (4)
£1,000 - 1,500
JPY180,000 - 270,000
US\$1,200 - 1,800



1051 *
KAWASE HASUI (1883-1957)
 Showa era (1926-1989), circa 1952.
 An *oban yoko-e* print
£3,000 - 4,000
JPY540,000 - 730,000
US\$3,700 - 4,900



1052 *
KAWASE HASUI (1883-1957)
 Taisho era (1912-1926), dated 1924.
 An *oban yoko-e* print
£3,500 - 4,000
JPY640,000 - 730,000
US\$4,300 - 4,900



1053 *
KAWASE HASUI (1883-1957)
 Showa era (1926-1989), dated 1935.
 An *oban yoko-e* print
£1,000 - 1,500
JPY180,000 - 270,000
US\$1,200 - 1,800



1054 *
KAWASE HASUI (1883-1957)
 Showa era (1926-1989), dated 1937.
 An *oban yoko-e* print
£3,000 - 5,000
JPY540,000 - 910,000
US\$3,700 - 6,100



1055 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1947.

An *oban yoko-e* print

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1056 *

KAWASE HASUI (1883-1957)

Showa (1929-1989) or Heisei (1989-2019) era, dated 1932.

An *oban yoko-e* print

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1057 *

KAWASE HASUI (1883-1957)

Showa (1926-1989) or Heisei (1989-2019) era, dated 1932.

An *oban yoko-e* print

£2,000 - 3,000

JPY360,000 - 540,000

US\$2,400 - 3,700



1058 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1947.

An *oban yoko-e* print

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400



1059 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1942.

An *oban yoko-e* print

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1060 *

KAWASE HASUI (1883-1957)

Showa era (1926-1989), dated 1948.

An *oban yoko-e* print

£3,000 - 5,000

JPY540,000 - 910,000

US\$3,700 - 6,100



1061 *

KAWASE HASUI (1883-1957)

AND YOSHIDA TOSHI (1867-1950)

Showa era (1926-1989), dated 1933 and 1951.

Two *oban yoko-e* prints (2)

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



1062

YOSHIDA HIROSHI (1876-1950)

Taisho era (1912-1926), dated 1926.

A large *oban yoko-e* print

£3,000 - 4,000

JPY540,000 - 730,000

US\$3,700 - 4,900



1063

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), dated 1939 and 1940.

Two *oban yoko-e* prints (2)

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1064

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), dated 1933.

An *oban yoko-e* print

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



1065

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), dated 1933.

An *oban tate-e* print

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



1066

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), circa 1930.

An *oban yoko-e* print

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



1067 *

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), dated 1928.

A large *oban tate-e* print

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1068 *

YOSHIDA TOSHI (1911-1995)

Showa era (1926-1989), dated 1961.

Three *oban yoko-e* prints (3)

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1069 *

YOSHIDA TOSHI (1911-1995)

Showa era (1926-1989), dated 1975.

A large *oban tate-e*

£500 - 600

JPY91,000 - 110,000

US\$610 - 730



1070 *

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), dated 1933.

An *oban yoko-e* print

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1071 *

YOSHIDA TOSHI (1911-1995)

Showa era (1926-1989), dated 1929 and 1985.

Two *yoko-e* prints (2)

£500 - 600

JPY91,000 - 110,000

US\$610 - 730



1072 *

YOSHIDA HIROSHI (1876-1950)

Showa era (1926-1989), dated 1935.

An *oban tate-e* print

£700 - 800

JPY130,000 - 150,000

US\$850 - 970



1073
PAUL JACOLET (1902-1960)
 Showa era (1926-1989),
 early to mid-20th century.
 Five *dai-oban tate-e* prints (5)
 £1,800 - 2,500
 JPY330,000 - 450,000
 US\$2,200 - 3,000



1074 *
ASANO TAKEJI (1900-1998)
 Showa era (1926-1989),
 dated 1952 and 1953.
 Two *oban* prints of Kyoto landscapes (2)
 £800 - 1,000
 JPY150,000 - 180,000
 US\$970 - 1,200



1075 *
KASAMATSU SHIRO (1898-1991)
 Showa era (1926-1989), dated 1954 and 1956.
 Two *oban tate-e* prints (2)
 £600 - 700
 JPY110,000 - 130,000
 US\$730 - 850



1076 *
SAITO KIYOSHI (1907-1997)
 Showa era (1926-1989), dated 1958 and 1960.
 Two large *tate-e* prints (2)
 £500 - 600
 JPY91,000 - 110,000
 US\$610 - 730

MODERN PRINTS (Lots 1077 - 1080)



1077 *
MAKI HAKU (1924-2000)
 Showa era (1926-1989), 20th century.
 A set of five *shikishiban* woodblock prints
 £300 - 500
 JPY54,000 - 91,000
 US\$370 - 610



1078 *
**MORI YOSHITOSHI (1898-1992),
 ONOGI GAKU (1924-1976), SUGIURA
 KAZUTOSHI (BORN 1938), FUKAZAWA
 SHIRO (1907-1978), OUCHI MAKOTO
 (1926-1989), TSUBOTA MASAHIKO (BORN
 1947), AY-O (BORN 1931), AND OTHERS**
 Showa era (1926-1989), 1970s-1980s.
 16 modern prints of various sizes. (16)
 £800 - 1,000
 JPY150,000 - 180,000
 US\$970 - 1,200



1079 *
**MORI YOSHITOSHI (1898-1992),
 MIZUFUNE ROKUSHU (1912-1980),
 YAMAGUCHI HIROKAZU (BORN 1940),
 AND HAMADA KIYOSHI (BORN 1937)**
 Showa era (1926-1989), dated between
 1957-1978 and between 1981-1986.
 Seven prints of various sizes (7)
 £1,000 - 1,500
 JPY180,000 - 270,000
 US\$1,200 - 1,800



1080
**AZECHI UMETARO (1902-1999), ONCHI
 KOSHIRO (1914-1955), MAKI HAKU
 (1924-2000), AND OTHERS**
 Showa era (1926-1989), 1948-1979.
 Nine modern prints of various sizes (9)
 £800 - 1,200
 JPY150,000 - 220,000
 US\$970 - 1,500



1081 *
SUZUKI HARUNOBU (1725-1770)
 Edo period (1615-1868), dated 1763.
 Two volumes from a set of three-volume
chubon-size books (3)
 £800 - 1,200
 JPY150,000 - 220,000
 US\$970 - 1,500



1082 *

AFTER SUZUKI HARUNOBU (1724-1770)

Taisho era (1912-1926), dated 1917.

A group of 14 *ohon*-size books (14)

£500 - 600

JPY91,000 - 110,000

US\$610 - 730

To be sold without reserve



1083

BUNSAI ISONO NOBUHARU (DATES UNKNOWN)

A Woodblock-Printed Book

Edo period (1615-1868), dated 1847.

A *hanshibon*-size book

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



1084

KUWAGATA KEISAI (KITAO MASAYOSHI, 1764-1824)

Edo period (1615-1868), circa 1823.

An *ohon*-size book of *Keisai ryakugaen* (2)

£300 - 500

JPY54,000 - 91,000

US\$370 - 610

To be sold without reserve



1085

YOSHU CHIKANOBU (1838-1912), AFTER IMAO KEINEN (1845-1924), MAEKAWA BUNREI (1837-1917), AND OTHERS

Meiji (1868-1912) to Showa (1926-1989) era, late 19th to late 20th century.

Two *oban* triptychs and three *oban*-size illustrated books (5)

£500 - 600

JPY91,000 - 110,000

US\$610 - 730



1086 *

SANTO KYOZAN (1769-1858) AND OTHERS

Edo period (1615-1868) to Showa era (1926-1989), 19th to 20th century.

Five *hanshibon*-size books, one album of illustrations, and two 20th-century reference books (8)

£500 - 600

JPY91,000 - 110,000

US\$610 - 730

To be sold without reserve

PAINTED MINIATURE SCREEN

(Lot 1087)



1087 *

ANONYMOUS

Poppies

Meiji (1868-1912) or Taisho (1912-1926) era, 20th century.

A miniature six-panel *byobu* (folding screen)

£500 - 600

JPY91,000 - 110,000

US\$610 - 730

EMBROIDERED WORKS OF ART

(Lot 1088)



1088

FOUR SATIN SQUARE FUKUSA (GIFT COVERS)

Meiji era (1868-1912), late 19th/early 20th century. (4).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

NETSUKE AND OJIME (Lots 1089 - 1101)



1089

A WOOD NETSUKE OF MUSHROOMS

By Masanao, Yamada, Ise Province, Edo period (1615-1868), 19th century.

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1090

TWO WOOD NETSUKE

One by Buncho

Edo period (1615-1868), 19th century. (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1091

A WOOD NETSUKE OF A WOLF

Edo period (1615-1868),
late 18th/early 19th century.

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



1092

TWO WOOD NETSUKE

One by Masanao, Yamada, Ise Province
Edo period (1615-1868), 19th century. (2).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



1093

A WOOD NETSUKE OF A GOAT

By Kokei, Kuwana, Ise Province,
Edo period (1615-1868), 19th century.

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



1094

TWO WOOD NETSUKE

One by Shuzan and one by Masayoshi
Edo period (1615-1868), 19th century. (2).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



1095

TWO WOOD NETSUKE

One by Sato Masayoshi (1819-1865)
Edo period (1615-1868), mid-19th century. (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1096

**A WOOD NETSUKE OF A KAPPA
ON A CLAM**

By Nissho, Edo period (1615-1868),
19th century.

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1097

**A WOOD NETSUKE
OF CHOKARO SENNIN**

Edo period (1615-1868),
probably 18th century.

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



1098

A WOOD NETSUKE OF KAN'U

Edo period (1615-1868), 19th century.

£400 - 600

JPY73,000 - 110,000

US\$490 - 730



1099

A WOOD NETSUKE OF DARUMA

By Hara Shumin, Edo period (1615-1868),
19th century.

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1100
TWO WOOD NETSUKE
 Edo period (1615-1868), 19th century. (2).
£800 - 1,000
JPY150,000 - 180,000
US\$970 - 1,200



1101
TWO OJIME (FASTENERS)
 Meiji era (1912-1868),
 late 19th/early 20th century. (2).
£500 - 800
JPY91,000 - 150,000
US\$610 - 970



1102
HARA YOYUSAI (1772-1845/6)
AND HOGEN HARUAKI (1787-1859)
 An Inlaid Gold-Lacquer Five-Case *Inro*
 Edo period (1615-1868), 19th century.
£1,000 - 1,500
JPY180,000 - 270,000
US\$1,200 - 1,800



1103
KAJIKAWA LINEAGE
 A Gold-Lacquer Large Four-Case
Saya (Sheath) *Inro*
 Edo period (1615-1868), 19th century.
£1,000 - 1,500
JPY180,000 - 270,000
US\$1,200 - 1,800



1104 *
THREE LACQUER INRO
AND A KUSHI (COMB)
 Edo period (1615-1868) to Meiji era
 (1868-1912), 19th century. (4).
£1,000 - 1,500
JPY180,000 - 270,000
US\$1,200 - 1,800



1105
A LEATHER TABAKO-IRE
(TOBACCO POUCH)
 Edo period (1615-1868) or Meiji era
 (1868-1912), late 19th century.
£700 - 900
JPY130,000 - 160,000
US\$850 - 1,100

LACQUER WORKS OF ART

(Lots 1106 - 1134)



1106
A GOLD-LACQUER KODANSU
(SMALL CABINET)
 Meiji era (1868-1912),
 late 19th/early 20th century.
 7cm x 8.4cm x 5.7cm (2³/₄in x 3¹/₄in x 2¹/₄in).
£1,500 - 2,000
JPY270,000 - 360,000
US\$1,800 - 2,400



1107 *
A GOLD-LACQUER RECTANGULAR BOX
AND COVER
 Meiji (1868-1912) or Taisho (1912-1926) era,
 early 20th century.
 9.6cm x 12.3cm x 5.3cm
 (3³/₄in x 4 7/8in x 2 1/16in). (2).
£500 - 600
JPY91,000 - 110,000
US\$610 - 730



1108 *
TWO SMALL GOLD-LACQUER BOXES
AND COVERS
 Meiji era (1868-1912),
 late 19th/early 20th century.
 The larger: 9cm x 6.4cm x 3.4cm
 (3¹/₂in x 2¹/₂in x 1 5/16in). (4).
£800 - 1,000
JPY150,000 - 180,000
US\$970 - 1,200



1109 *

THREE SMALL GOLD-LACQUER BOXES

Edo period (1615-1868) to Meiji era (1868-1912), 19th to early 20th century.

The largest: 13.5cm x 5.1cm (5 5/16in x 2in). (6).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



1110

A SET OF THREE RED-LACQUER SAKAZUKI (SAKE CUPS)

Meiji era (1868-1912), late 19th/early 20th century.

The largest: 3.2cm x 12.7cm (1 1/8in x 5in). (4).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



1111

A PAIR OF LACQUER STANDS AND TWO SAKAZUKI (SAKE CUPS)

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century.

Each stand: 7.8cm x 10.3cm (3in x 4in); each sake cup: 3.2cm x 9cm (1 1/4in x 3 1/2in). (8).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1112

A GOLD-LACQUER BUNKO (DOCUMENT BOX) AND COVER

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century.

4.2cm x 24.6cm x 22.1cm (1 5/8in x 9 5/8in x 8 3/4in). (3).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1113

A BLACK-LACQUER SUZURIBAKO (BOX FOR WRITING UTENSILS) AND COVER

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century.

4.8cm x 24.5cm x 22.2cm (1 7/8in x 9 5/8in x 8 3/4in). (7).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1114

A BLACK AND-GOLD-LACQUER SUZURIBAKO (BOX FOR WRITING UTENSILS) AND COVER

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century.

5.1cm x 25.2cm x 21.7cm (2in x 9 7/8in x 8 1/2in). (7).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1115 *

A BLACK-LACQUER ROUNDED RECTANGULAR FUBAKO (LETTER BOX)

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century.

24.7cm x 7.6cm x 6.3cm (9 3/4in x 3in x 2 1/2in). (3).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



1116

A BLACK-LACQUER ROUNDED RECTANGULAR BUNKO (DOCUMENT BOX)

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century.

7.5cm x 25.2cm x 10.2cm (3in x 9 7/8in x 4in). (3).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1117

A BLACK-LACQUER ROUNDED RECTANGULAR FUBAKO (LETTER BOX)

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century.

6cm x 26.5cm x 11.5cm (2 3/8in x 10 3/8in x 4 1/2in). (3).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



1118

A BLACK-LACQUER SQUARE CHABAKO (BOX FOR TEA CEREMONY UTENSILS) AND COVER

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century.

11cm x 26.1cm x 27.7cm
(4 5/16in x 10 1/4in x 10 7/8in). (3).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1119

ATTRIBUTED TO OGAKI SHOKUN (1868-1937)

Two Black and Gold-Lacquer Square Trays

Meiji (1868-1912), Taisho (1912-1926), or Showa (1926-1989) era, 20th century.

The larger tray: 3cm x 27.5cm x 27.5cm
(1 3/16in x 10 3/4in x 10 3/4in). (3).

£1,000 - 2,000

JPY180,000 - 360,000

US\$1,200 - 2,400



1120

THREE LACQUERED-WOOD NATSUME (TEA CADDIES)

Meiji (1868-1912), Taisho (1912-1926), or Showa (1926-1989) era, 20th century.

The largest: 6.5cm x 8.8cm (2 1/2in x 3 3/8in). (9).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1121

A BLACK-LACQUER ROUNDED RECTANGULAR FUBAKO (LETTER BOX)

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century.

5.1cm x 25cm x 8.6cm
(2in x 9 13/16in x 3 3/8in). (3).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1122

A BLACK-LACQUER RECTANGULAR TANZAKUBAKO (POEM-CARD BOX)

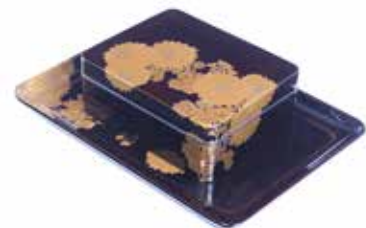
Meiji era (1868-1912), early 20th century.

3cm x 38.2cm x 8.1cm (1 1/4in x 15in x 3 1/4in). (3).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1123

A BLACK AND GOLD-LACQUER RECTANGULAR BOX AND COVER WITH MATCHING TRAY

Taisho (1912-1926) or Showa (1926-1989) era, 20th century.

The tray: 24.2cm x 17.2cm (9 1/2in x 6 3/4in). (4).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1124

A LACQUERED WOOD THREE-TIER RECTANGULAR BOX AND COVER

Meiji (1868-1912) or Taisho (1912-1926) era, 20th century.

8.2cm x 22.2cm x 15cm
(3 1/4in x 8 3/4in x 5 7/8in). (4).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1125

A BLACK-LACQUER RECTANGULAR BOX AND COVER

Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century.

5cm x 16.5cm x 11.5cm (2in x 6 1/2in x 4 1/2in). (3).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1126

ZOHICO OF KYOTO

A Black and Gold-Lacquer Rectangular Box and Cover with Matching Tray

Taisho (1912-1926) or Showa (1926-1989) era, 20th century.

The tray: 2cm x 21cm x 18.1cm
(3/4in x 8 1/4in x 7 1/16in). (4).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1127^Y Ⓜ

A GOLD-LACQUERED AND INLAID RECTANGULAR PLAQUE

Meiji era (1868-1912),
late 19th/early 20th century.
54.2cm x 36.1cm (21¼in x 14¼in).
£600 - 800
JPY110,000 - 150,000
US\$730 - 970



1128

A SHELL-INLAID BLACK-LACQUER BUNDAI (WRITING TABLE)

Meiji (1868-1912) or Taisho (1912-1926) era,
early 20th century.
10cm x 57cm x 34.9cm (4in x 22½in x 13¾in).
£1,000 - 1,500
JPY180,000 - 270,000
US\$1,200 - 1,800



1129

A RYUKYU ISLANDS (OKINAWA) SHELL-INLAID LACQUER TRAY

Edo period (1615-1868), 18th century.
4.2cm x 35cm (1 5/8in x 13¾in).
£500 - 600
JPY91,000 - 110,000
US\$610 - 730



1130

A LACQUERED-WOOD TOKKURI (SAKE CONTAINER)

Meiji (1868-1912) or Taisho (1912-1926) era,
20th century.
13.5cm x 16.5cm (5¼in x 6½in). (2).
£800 - 1,000
JPY150,000 - 180,000
US\$970 - 1,200



1131 *

A GOLD-LACQUER NOSHI-OSAE (WEIGHT FOR CELEBRATORY PAPERS) IN THE FORM OF DAIKOKU'S MALLET

Meiji era (1868-1912), late 19th century.
15.5cm (6 1/8in) long. (2).
£600 - 800
JPY110,000 - 150,000
US\$730 - 970
To be sold without reserve



1132

A GOLD-LACQUER BOX AND COVER IN THE FORM OF A BOAT

Meiji era (1868-1912),
late 19th/early 20th century.
20.5cm x 34.5cm (8 1/16in x 13 5/8in). (6).
£800 - 1,200
JPY150,000 - 220,000
US\$970 - 1,500



1133 *

A LACQUER MIDARE-BON (GARMENT TRAY)

Edo period (1615-1868),
probably 18th century.
5cm x 31.5cm x 25cm
(2in x 12 3/8in x 9 7/8in). (2).
£800 - 1,000
JPY150,000 - 180,000
US\$970 - 1,200



1134 *

OKUDA

A Lacquered Metal Vase
Meiji (1868-1912) or Taisho (1912-1926) era,
20th century.
15.8cm (6 5/16in) high.
£600 - 800
JPY110,000 - 150,000
US\$730 - 970
To be sold without reserve

BASKETS

(Lots 1135 - 1136)



1135

THREE HANDLED FLOWER BASKETS

Showa era (1926-1989), 20th century.
The tallest 42cm (16½in) high. (3).
£800 - 1,200
JPY150,000 - 220,000
US\$970 - 1,500



1136

FOUR FLOWER BASKETS

Showa era (1926-1989), 20th century.
The tallest 40.2cm (15 3/4in) high. (4).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500

WOOD WORKS OF ART

(Lots 1137 - 1138)



1137

A WOOD OKIMONO (TABLE ORNAMENT) OF AN ELDERLY WOMAN

Edo period (1615-1868) or Meiji era (1868-1912), 19th century.

11cm x 12.5cm (4 5/16in x 4 7/8in).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



1138

TANAKA KOSHO

A Noh Mask of Ko-Omote ('Little Face') Showa (1926-1989) or Heisei (1989-2019) era, 20th century.

21.2cm x 13.5cm (8 5/16in x 5 1/4in). (3).

£300 - 500

JPY54,000 - 91,000

US\$370 - 610

To be sold without reserve

CERAMICS

(Lots 1139 - 1152)



1139

TWO IMARI-WARE TEAPOTS AND COVERS

Edo period (1615-1868), circa 1700.
The tallest: 15.5cm (6 1/8in) high. (4).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



1140

TWO KAKIEMON-WARE OVAL LOBED DISHES

Edo period (1615-1868), circa 1700-1730.
5.6cm x 20.2cm (2 1/4in x 8in). (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1141

TWO STEM CUPS AND TWO IMARI-WARE TEAPOTS

Edo period (1615-1868), circa 1700.
Each cup: 11cm (4 3/8in) high. (6)

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400



1142

FOUR KAKIEMON-WARE OCTAGONAL BOWLS

Edo period (1615-1868), probably 18th century.
The largest: 6.2cm x 13.7cm (2 1/2in x 5 3/8in). (4).

£1,500 - 2,000

JPY270,000 - 360,000

US\$1,800 - 2,400



1143

THREE IMARI-WARE EWERS AND TWO MILK JUGS

Edo period (1615-1868), probably 18th century.
The tallest: 18.2cm (7 1/8in) high. (5).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1144

A PAIR OF KAKIEMON-WARE SAUCERS

Edo period (1615-1868), probably 18th century.
Each saucer: 15cm (5 15/16in) diam. (2).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



1145

TWO IMARI-WARE TEAPOTS AND COVERS

Edo period (1615-1868), circa 1700.
The tallest teapot: 16.5cm (6½in) high. (4).
£1,000 - 1,500
JPY180,000 - 270,000
US\$1,200 - 1,800



1146

AN IMARI-WARE MOULDED VASE

Edo period (1615-1868), circa 1700-1730.
26cm (10¼in) high.
£800 - 1,000
JPY150,000 - 180,000
US\$970 - 1,200



1147

KANZAN

A Hirado-Ware Blue-and-White Handled Square Koro (Incense Burner) and Cover
 Edo period (1615-1868), 19th century.
11.5cm x 12cm (4½in x 4¾in). (2).
£600 - 800
JPY110,000 - 150,000
US\$730 - 970



1

NAMIKAWA SOSUKE (1847-1910) AND KAWAMOTO HANSUKE VI (1844-1905)

A Pair of Stout-Pear Vases
 Meiji era (1868-1912), late 19th century.
Each vase: 30.2cm (11 7/8in) high. (2).
£800 - 1,200
JPY150,000 - 220,000
US\$970 - 1,500



1149 *

AN IZUSHI-WARE WHITE PORCELAIN 'HU'-SHAPE VASE

Meiji era (1868-1912), late 19th/early 20th century.
30.5cm (12in) high. (3).
£2,000 - 3,000
JPY360,000 - 540,000
US\$2,400 - 3,700



1150

ATTRIBUTED TO SHIMAOKA TATSUZO (1919-2007)

Three Glazed Stoneware Sugar Bowls and Covers
 Showa era (1926-1989), 20th century.
The largest: 14.5cm (5 5/8in). (6)
£600 - 800
JPY110,000 - 150,000
US\$730 - 970
To be sold without reserve

SATSUMA EARTHENWARE

(Lots 1153 - 1158)



1151 *

KAWASE TAKESHI (1953-2007)

Two Floral-Rimmed Deep Bowls
 Showa (1926-1989) or Heisei (1989-2019) era, late 20th century.
The larger: 10cm x 31cm (4in x 12¼in). (6).
£800 - 1,000
JPY150,000 - 180,000
US\$970 - 1,200



1152

ATTRIBUTED TO NISHINAKA YUKITO (BORN 1964)

A Glass Chawan (Tea Bowl)
 Heisei era (1989-2019), 20th/21st century.
9cm x 12.7cm (3½in x 5in).
£500 - 700
JPY91,000 - 130,000
US\$610 - 850



1153

GENZAN (ACTIVE LATE 19TH CENTURY)

A Satsuma-Ware Deep Bowl
 Meiji era (1868-1912), late 19th century.
8.6cm x 21.9cm (3 3/8in x 8 5/8in).
£600 - 800
JPY110,000 - 150,000
US\$730 - 970



1154

A SATSUMA-WARE FLORAL-RIMMED DEEP BOWL

Meiji era (1868-1912),
late 19th/early 20th century.
10.2cm x 24.7cm (4in x 9¾in).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



1155

ZENKOZAN

A Satsuma-Ware Large Deep Bowl
Meiji era (1868-1912), late 19th/early 20th century.
13cm x 28.2cm (5 1/8in x 11 1/16in).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970

To be sold without reserve



1156

A SATSUMA-WARE SLENDER OVOID VASE

Meiji era (1868-1912),
late 19th/early 20th century.
18cm (7 1/16in) high.

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



1157

A SATSUMA-WARE GOURD VASE

Meiji era (1868-1912),
late 19th/early 20th century.
25.7cm (10 1/8in) high.

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1158

A SATSUMA-WARE VESSEL IN THE FORM OF AN OI (MONK'S BACKPACK)

Meiji era (1868-1912),
late 19th/early 20th century.
17.2cm (6¾in).

£500 - 800

JPY91,000 - 150,000

US\$610 - 970

CLOISSONNÉ-ENAMEL WORKS OF ART
(Lots 1159 - 1160)



1159

FOUR CLOISSONNÉ-ENAMEL VASES

Meiji era (1868-1912),
late 19th/early 20th century.
The tallest: 24.5cm (9 5/8in) high. (4).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800

METAL WORKS OF ART

(Lots 1161 - 1191)



1160

TWO CLOISSONNÉ-ENAMEL CIRCULAR LARGE PLATES

Meiji era (1868-1912),
late 19th/early 20th century.
Each plate: 39.1cm (15 3/8in) diam. (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1161

A BRONZE KORO (INCENSE BURNER) IN THE FORM OF AN EGRET

Meiji era (1868-1912),
late 19th/early 20th century.
39.4cm (15½in) high.

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1162

TWO BRONZE OKIMONO (TABLE ORNAMENT) OF A PUPPY AND A TIGER

Meiji era (1868-1912),
late 19th/early 20th century.
The tiger: 17.5cm x 31cm
(6 7/8in x 12 3/16in). (3).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1163 *

JORYU

A Bronze Group *Okimono* (Table Ornament) of a Cockerel and Hen
Meiji (1868-1912) or Taisho (1912-1926) era, early 20th century.
26cm (10³/₄in) high. (2)

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1164 *

A BRONZE MODEL OF A RECUMBENT OX

Meiji era (1868-1912), late 19th/early 20th century.
19cm x 12cm (7¹/₂in x 4³/₄in). (2).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



1165

A CAST-BRONZE CANDLESTICK HOLDER IN THE FORM OF A DRAGON

Meiji era (1868-1912), late 19th/early 20th century.
21.2cm x 15cm (7 15/16in x 5 15/16in).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



1166

SEIZAN

A Bronze *Okimono* (Table Ornament) of a Monkey
Meiji era (1868-1912), late 19th/early 20th century.
15cm x 12.5cm (5 7/8in x 4 7/8in).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1167

THREE BRONZE VESSELS IN THE FORM OF TAI (SEA BREAMS)

Meiji era (1868-1912), late 19th/early 20th century.
The largest: 11.5cm x 22cm (4¹/₂in x 8 5/8in). (5).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



1168 *

YOSHIMITSU

A Bronze Gourd-Shape Vase
Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century.
18.2cm (7 1/8in).

£500 - 600

JPY91,000 - 110,000

US\$610 - 730

To be sold without reserve



1169 *

SEIKO/KIYOHIRO

An Inlaid Bronze Squat Pear-Shaped Vase
Meiji (1868-1912) or Taisho (1912-1926) era, late 19th/early 20th century.
23.1cm (9 1/16in) high.

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1170 *

TSUDA SHINTO

A Bronze Tall Vase
Meiji (1868-1912) or Taisho (1926-1989) era, early 20th century.
39.2cm (15 3/8in) high.

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1171 *

AFTER MURATA HIROSHI

A Copper Alloy Lobed Koro (Incense Burner) and Cover
Probably Showa era (1926-1989), 20th century.
31cm (12 1/8in) high. (3).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



1172 *

A BRONZE BALUSTER VASE

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century.

22.7cm (8 7/8in) high.

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1173 *

A BRONZE AMPHORA SHAPE VASE

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century.

24cm (9 1/2in) high.

£500 - 600

JPY91,000 - 110,000

US\$610 - 730



1174 *

YASHIMA BOSHU (1925-2001), NAKAJIMA YASUMI II (1905-1986), AND TOYODA KATSUAKI (1897-1972)

Three Bronze Vases

Showa (1926-1989) or Heisei (1989-2019) era, 20th century.

The tallest: 25.5cm (10in) high. (3).

£500 - 600

JPY91,000 - 110,000

US\$610 - 730

To be sold without reserve



1175

TAMEMITSU

A Bronze *Okimono* (Table Ornament) Figure of an Elderly Man

Meiji era (1868-1912),

late 19th/early 20th century.

The figure: 18cm (7 1/16in). (2).

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



1176 *

A BRONZE OKIMONO (TABLE ORNAMENT) OF NINOMIYA KINJIRO

Meiji (1868-1912) or Taisho (1926-1989) era, early 20th century.

31cm (12 1/8in) high.

£800 - 1,000

JPY150,000 - 180,000

US\$970 - 1,200



1177

HOZAN

A Tall Bronze *Okimono* (Table Ornament) of a *Shishimai* Dancer

Meiji era (1868-1912), early 20th century.

39cm (15 3/8in) high.

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1178

TWO BRONZE OKIMONO (TABLE ORNAMENT) OF KARAKO (CHINESE BOYS)

Meiji era (1868-1912),

late 19th/early 20th century.

Each approx., 16.5cm (6 1/2in) high. (2).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1179 *

HOZAN

A Gilt-Bronze Figure of a Samurai

Meiji (1868-1912) or Taisho (1912-1926) era, 20th century.

33.5cm (13 3/16in) high. (4).

£800 - 1,200

JPY150,000 - 220,000

US\$970 - 1,500



1180

TAKAMURA KOUN (1852-1934)

A Gilt Bronze Figure of Kannon

Taisho (1912-1926) or Showa (1926-1989) era, 20th century.

31.5cm (12 3/8in) high. (2).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1181

TAKAMURA KOUN (1852-1934)

A Bronze Figure of Prince Shotoku
Taisho (1912-1926) or Showa (1926-1989) era,
20th century.

21.5cm (8½in) high.

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1182 *

TAKAMURA KOUN (1852-1934)

A Bronze *Okimono* (Table Ornament) Group
of Sugawara no Michizane Seated
on a Recumbent Ox
Meiji (1868-1912), Taisho (1912-1926),
or Showa (1926-1989) era, early 20th century.

21cm x 27.5cm (8¼in x 10¾in). (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1183 *

MORIMITSU

A Bronze *Okimono* (Table Ornament)
of an Itinerant Monk and a Young Boy
Taisho (1912-1926) or Showa (1926-1989) era,
20th century.

25.4cm x 28.5cm (10in x 11¼in). (4).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1184

JUN/ATSUSHI

A Bronze *Okimono* (Table Ornament)
of a Nude Young Woman
Taisho (1912-1926) or Showa (1926-1989) era,
20th century.

19.5cm x 21.2cm (7 5/8in x 8 5/8in). (2).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1185 *

**ATTRIBUTED TO HASEGAWA ISSEI
(DATES UNKNOWN)**

An Inlaid Bronze and *Shibuichi Okimono*
(Table Ornament) of Daikoku
Meiji era (1868-1912), late 19th/early 20th century.

Daikoku: 13cm x 15.2cm (5 1/8in x 6in). (5).

£1,500 - 2,500

JPY270,000 - 450,000

US\$1,800 - 3,000



1186 *

AFTER OSHIMA JOUN (1858-1940)

A Silvered-Metal *Okimono* (Table Ornament)
of a Kingfisher on a Lotus Leaf
Meiji (1868-1912) or Taisho (1912-1926) era,
early 20th century.

19.7cm x 14.6cm (7 13/16in x 5¾in). (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1187 *

**ISHIKAWA KATSUNOBU (BORN 1869)
FOR THE MITSUKOSHI COMPANY**

A Silver Vase
Meiji (1868-1912) or Taisho (1912-1926) era,
early 20th century.

20cm (7 7/8in) high.

£600 - 800

JPY110,000 - 150,000

US\$730 - 970



1188 *

HIROTOSHI

A Silver and Mixed-Metal Tobacco Box and Tray
Taisho (1912-1926) or Showa (1926-1989) era,
early/mid-20th century.

The tray: 1.5cm x 14.2cm (5/8in x 5 5/8in). (3).

£500 - 600

JPY91,000 - 110,000

US\$610 - 730



1189 *

ATTRIBUTED TO HOSHINO MITSUYOSHI

A Mixed Metal *Okimono* (Table Ornament)
of a Noh Actor in the Role of Okina
Taisho (1912-1926) or Showa (1926-1989) era,
20th century.

33.5cm x 30cm (13 1/16in x 11¾in).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1190

MITSUNOBU FOR THE KURODA COMPANY OF KYOTO

An Inlaid Mixed-Metal Miniature Four-Legged Lozenge Vessel and Cover
Meiji era (1868-1912), late 19th/early 20th century.

10.7cm x 7.5cm (4 1/8in x 3in). (2).

£1,000 - 1,500

JPY180,000 - 270,000

US\$1,200 - 1,800



1191 *

SHIKAI/NORIUMI

An Inlaid Mixed-Metal Small Baluster Vase

Taisho (1912-1926) or Showa (1926-1989) era, early 20th century.

9.2cm (3 5/8in) high. (2).

£600 - 800

JPY110,000 - 150,000

US\$730 - 970

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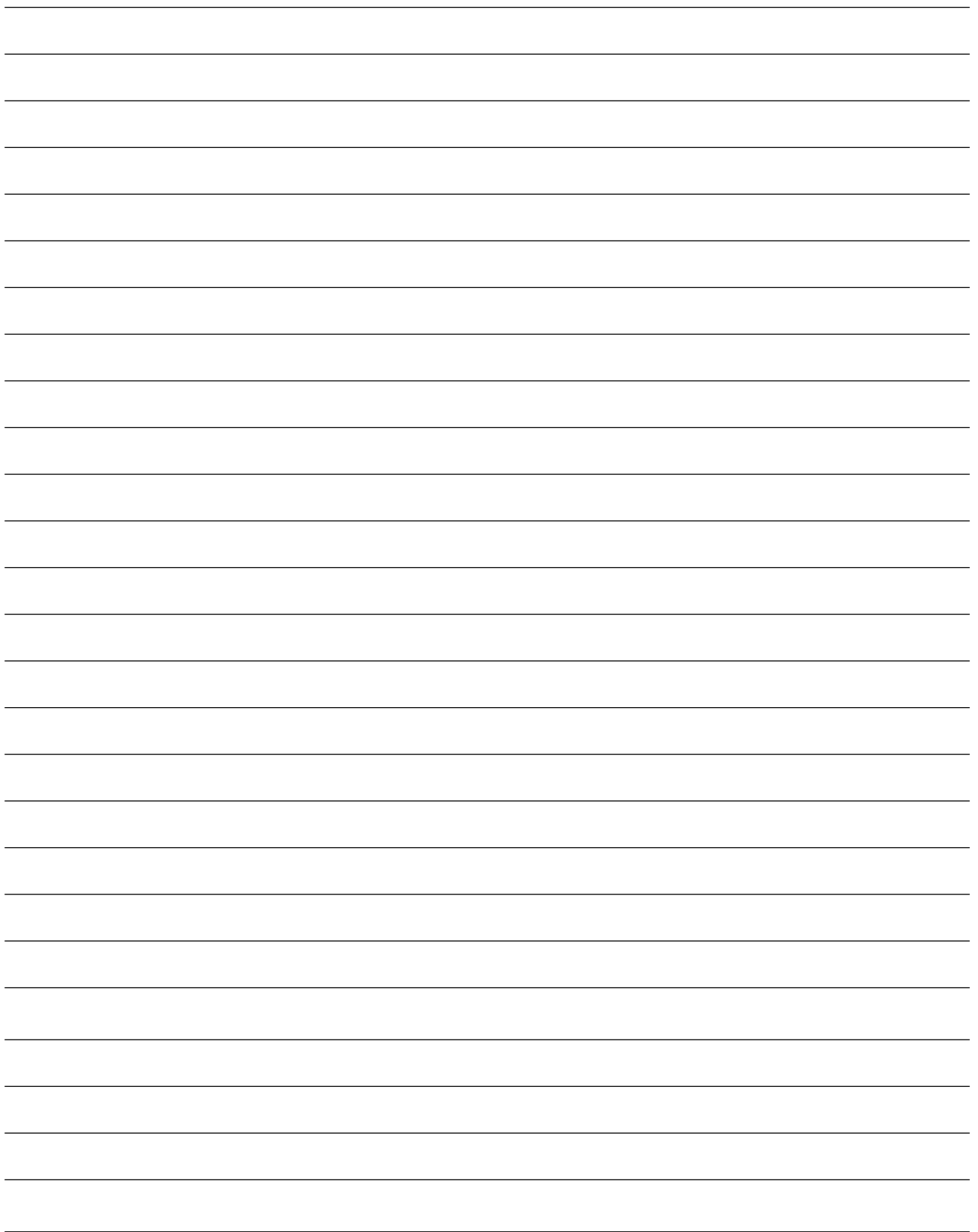
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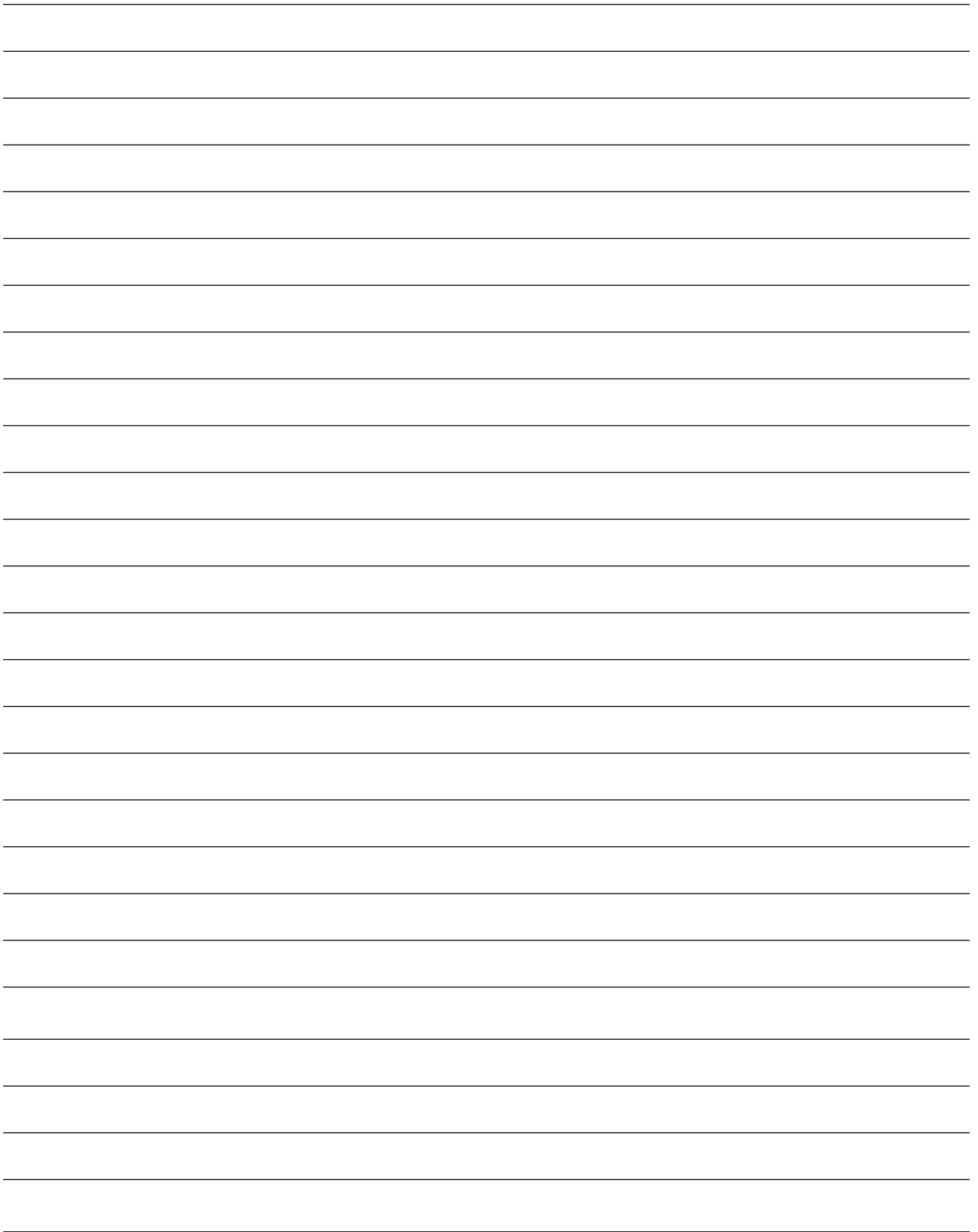
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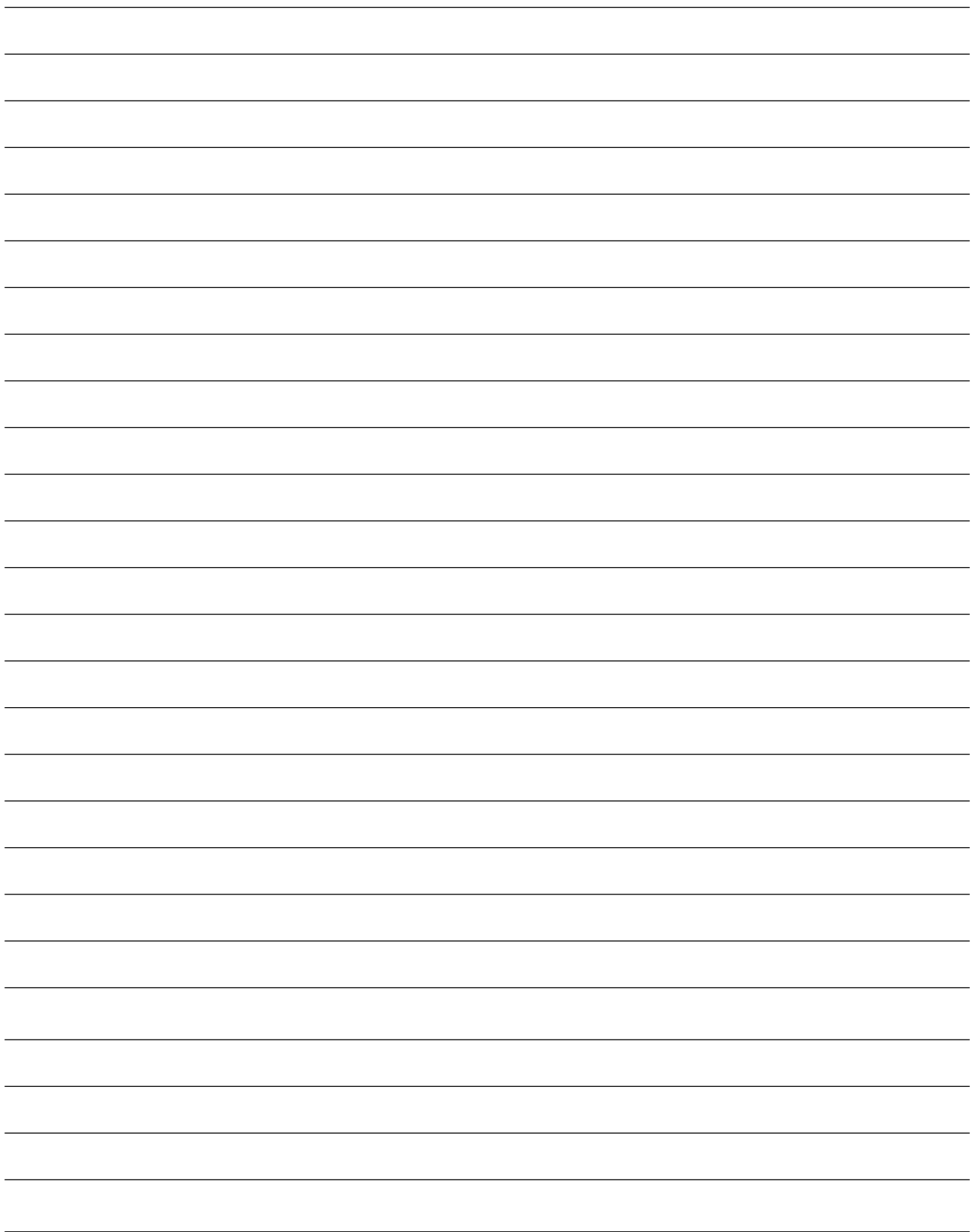
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3. オークション

会場でのパドル入札のほか、書面、電話、ウェブによる入札を行っております。入札にご参加される場合は、事前に各開催地の入札参加条件（Condition of Sale / Notice to bidder）をご一読いただき、ご希望オークションへの登録申込をお願いいたします。

- **会場でのパドル入札（Attendee Bidding）**：会場内の登録カウンターでお申し込めます（必ず身分証明書等をご持参ください）。ご登録後、番号が付いたパドルをお貸出いたします。オークションはカタログに掲載されたロット順に行われますので、ご希望のお品物が登場した際、パドルをあげて入札の意思表示をお願いいたします。落札に成功されましたら、オークションニアがお客様のパドル番号を間違いなく読み上げたことをご確認ください。
- **書面入札（Absentee Bidding） 電話入札（Telephone Bidding）**：事前の書面入札、当日の電話入札を受け付けております。カタログ巻末の「Bidding Form」に必要事項をご記入いただき、オークション開催 24 時間前までに郵送、Fax、E メールにて弊社までお送りください（開催地で受付可）。電話入札の場合は、各部門スタッフが会場よりご指定の電話番号にご連絡いたします。
- **ウェブによる Live 入札**：事前（オークション開催 48 時間前まで）にオンライン入札にご登録申込いただくと、ネット環境のある所であれば、どこからでもリアルタイムで入札が可能となり、画面を見ながらご自身で入札していただけます。

4. 落札

落札に成功されますと、インボイス（ご請求書）とお支払方法の確認書類等をお送りいたします。記載された金額をお確かめの上、お支払手続きをお願いいたします。なお、落札後のキャンセルはお受けできません。

5. お支払

落札日の翌日から 7 日以内に落札金額（Hammer price）と落札手数料（Buyer's premium）の合計額をお支払ください。現金、銀行送金、クレジットカード等によるお支払が可能です。お品物によっては、日本に持ち込む際の関税や輸入消費税等の支払が必要となる場合がございます。

6. お引渡し

ご入金の確認がとれた後、お品物の引渡しが可能となります。お品物の輸送は、ご自身にて直接輸送会社をご手配いただくか、ボナムズの輸送部を通じてお手続きを行うことができます。お品物によっては、輸出・輸入許可が必要になる場合がございます（例：象牙品等ワシントン条約規制のお品物等）。

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in *italics*. IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams*’ job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller*’s behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer’s Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*, and this will govern *Bonhams*’ relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details. Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams*’ opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams*’ opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot*’s general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams*’ reasonable opinion as to the *Lot*’s general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller*’s agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams*’ behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams*’ behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams*’ discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots for Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer*’s hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams*’ reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer*’s. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee Bidding Forms can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your *Absentee Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer*’s bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the Bonhams App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (iii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the *Sale*, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the Sale. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the Seller and to Bonhams under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the Sale unless this is to be carried out by us pursuant to a Telephone or Absentee Bidding Form that you have completed. If we do not approve the agency arrangements in writing before the Sale, we are entitled to assume that the person bidding at the Sale is bidding on his own behalf. Accordingly, the person bidding at the Sale will be the Buyer and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details. Bonhams undertakes Customer Due Diligence (CDD) into its Sellers and Buyers as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by Buyers into Sellers at Bonhams auctions or vice versa.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the Lot being knocked down to the Buyer, a *Contract for Sale* of the Lot will be entered into between the Seller and the Buyer on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the Catalogue. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as Auctioneers and the Buyer. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the Catalogue. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the Catalogue in case you are the successful Bidder including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the Catalogue and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this Sale.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the Buyer in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this Sale the following rates of *Buyer's Premium* will be payable by Buyers on each Lot purchased:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 up to and over £900,000; plus
21% of the *Hammer Price* from £900,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

Storage and handling charges may also be payable by the Buyer as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the Buyer are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the Lot, where indicated by a symbol beside the Lot number. See paragraph 8 below for details.

On certain Lots, which will be marked "AR" in the Catalogue and which are sold for a *Hammer Price* of £1,000 or greater (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale), the *Additional Premium* will be payable to us by the Buyer to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the Sale using the European Central Bank Reference rate prevailing on the date of the Sale).

<i>Hammer Price</i>	Percentage amount
From €0 to £50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the Sale.

The following symbols, shown beside the Lot number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- * VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α Buyers from within the UK: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). Buyers from outside the UK: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a Buyer, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise Bonhams immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the Lot. If you are a successful Bidder, payment will be due to us by 4.30 pm on the second working day after the Sale so that all sums are cleared by the eighth working day after the Sale. Payments made by anyone other than the registered Buyer will not be accepted. Bonhams reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our Account. If you do so, please quote your paddle number and invoice number as the reference. Our Account details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Sterling personal cheque drawn on a UK branch of a bank or building society: all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

Cash: you may pay for Lots purchased by you at this Sale with notes or coins in the currency in which the Sale is conducted (but not any other currency) provided that the total amount payable by you in respect of all Lots purchased by you at the Sale does not exceed £3,000, or the equivalent in the currency in which the Sale is conducted, at the time when payment is made. If the amount payable by you for Lots exceeds that sum, the balance must be paid otherwise than in coins or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for Lots exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any Lot at our discretion while we complete our investigations, and to cancel the Sale of any Lot if you are in breach of your warranties as Buyer, if we consider that such Sale would be unlawful or otherwise cause liabilities for the Seller or Bonhams, or would be detrimental to Bonhams' reputation.

10. COLLECTION AND STORAGE

The Buyer of a Lot will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the Buyer). For collection and removal of purchased Lots, please refer to Sale Information at the front of the Catalogue. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a Lot, the storage of a Lot and our Storage Contractor after the Sale are set out in the Catalogue.

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any Sale nor allow any delay in making full payment for the Lot. Generally, please contact our shipping department before the Sale if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all Lots marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:

<https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply> or may be requested from: Enquiries: wildlife.licensing@apha.gov.uk

Applications: CITESapplication@apha.gov.uk

Address: UK CITES Management Authority

Centre for International Trade

Horizon House, Deanery Road, Bristol BS1 5AH

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any Sale, nor allow any delay in making full payment for the Lot.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the Seller to the Buyer of a Lot under the *Contract for Sale*, neither we nor the Seller are liable (whether in negligence or otherwise) for any error or misdescription or omission in any Description of a Lot or any Estimate in respect of it, whether contained in the Catalogue or otherwise, whether given orally or in writing and whether given before or during the Sale. Neither we nor the Seller will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the Seller are liable in relation to any Lot or any Description or Estimate made of any Lot, or the conduct of any Sale in relation to any Lot, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the Seller's liability (combined, if both we and the Seller are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist

Stamp or Book Sales only) and 10 of the Buyer's Agreement. The same applies in respect of the Seller, as if references to us in this paragraph were substituted with references to the Seller.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of Description save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed Books, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the - of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate Sale, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original Sale to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence. *Lots* marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S5B' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held. Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEBRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the Sale these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the Sale.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine.

Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the Sale and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the Auctioneer's sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the sale whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- | | |
|----|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Y | This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale. |
| TP | Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location. |
| W | Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location. |

- A Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- O The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- ⓓ This *Lot* contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. *Bonhams* is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, *, G, Q, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

IMPORTANT: These terms may be changed in advance of the *Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or on Bonhams' website, and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.*

Under this contract the Seller's liability in respect of the quality of the Lot, it's fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale of the Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in *Italics*.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S WARRANTIES AND UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the *Sale of Goods Act 1979*, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;
- 2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the *Bonhams* website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the *Sale of Goods Act 1979* or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.
- 7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

- 8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):
- 8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;
- 8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;
- 8.1.3 to retain possession of the *Lot*;
- 8.1.4 to remove and store the *Lot* at your expense;
- 8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;
- 8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;
- 8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;
- 8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and
- 8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.
- 8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.
- 8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

- 9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the *Sale of Goods Act 1979* or otherwise.
- 9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,
- 9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967*, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;
- 9.3.2 the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;
- 9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or

- indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.
- 10 MISCELLANEOUS**
- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of *Bonhams* Holdings Limited and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
- 11 GOVERNING LAW**
- All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such

- information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* Website, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.
- 2 PERFORMANCE OF THE CONTRACT FOR SALE**
- You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.
- 3 PAYMENT AND BUYER WARRANTIES**
- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the *Lot* is marked [AP], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.
- 3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:
- 3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or
- 3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further
- 3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S., the United Nations Security Council, the European Union or Her Majesty's Treasury or any other relevant Sanctions authority.
- 3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not

- under investigation for neither have been charged nor convicted in connection with any criminal activity.
- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
- 3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;
- 3.10.4 items purchased by you and your Principal through *Bonhams* are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S., the United Nations Security Council, the European Union or Her Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- 3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.
- 4 COLLECTION OF THE LOT**
- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.
- 5 STORING THE LOT**
- We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3,

and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of

any court, mediator, arbitrator or government body; and/or require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the *Sale of Goods Act 1979* and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the *Misrepresentation Act 1967* or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum

you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.4 You may wish to protect yourself against loss by obtaining insurance. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the *Occupiers Liability Act 1957*, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*, but not if: the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would be reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only

- and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams'* Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract for Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus VAT if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and VAT on the *Hammer Price* (where applicable), the *Buyer's Premium* and VAT on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any VAT chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnity" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

The following is an extract from the *Sale of Goods Act 1979*:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attende / Absentee / Telephone Bidding)
Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful

I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Fine Japanese Art: Including Netsuke formerly from the M. T. Hindson Collection	Sale date: 2 November 2023
Sale no. 28479	Sale venue: New Bond Street, London
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.	
General Bid Increments: £10 - 200by 10s £200 - 500by 20 / 50 / 80s £500 - 1,000by 50s £1,000 - 2,000by 100s £2,000 - 5,000by 200 / 500 / 800s £5,000 - 10,000by 500s £10,000 - 20,000by 1,000s £20,000 - 50,000by 2,000 / 5,000 / 8,000s £50,000 - 100,000by 5,000s £100,000 - 200,000by 10,000s above £200,000at the auctioneer's discretion	
The auctioneer has discretion to split any bid at any time.	
Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	
Please answer all questions below	
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners	
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.	
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement	
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>	If registered for VAT in the EU please enter your registration here: <input type="text"/> / <input type="text"/> - <input type="text"/> - <input type="text"/>

Please note that all telephone calls may be recorded.

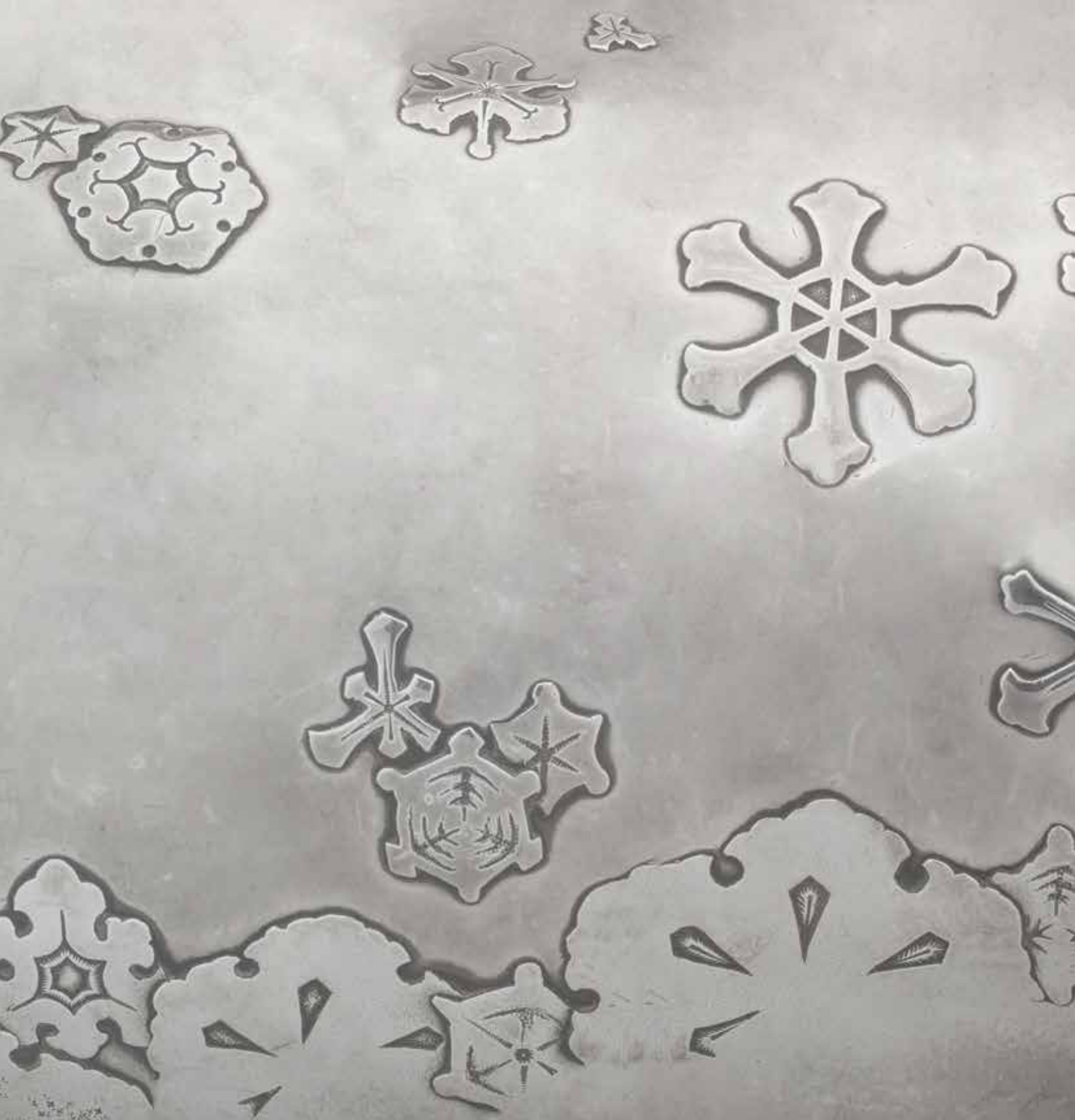
Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

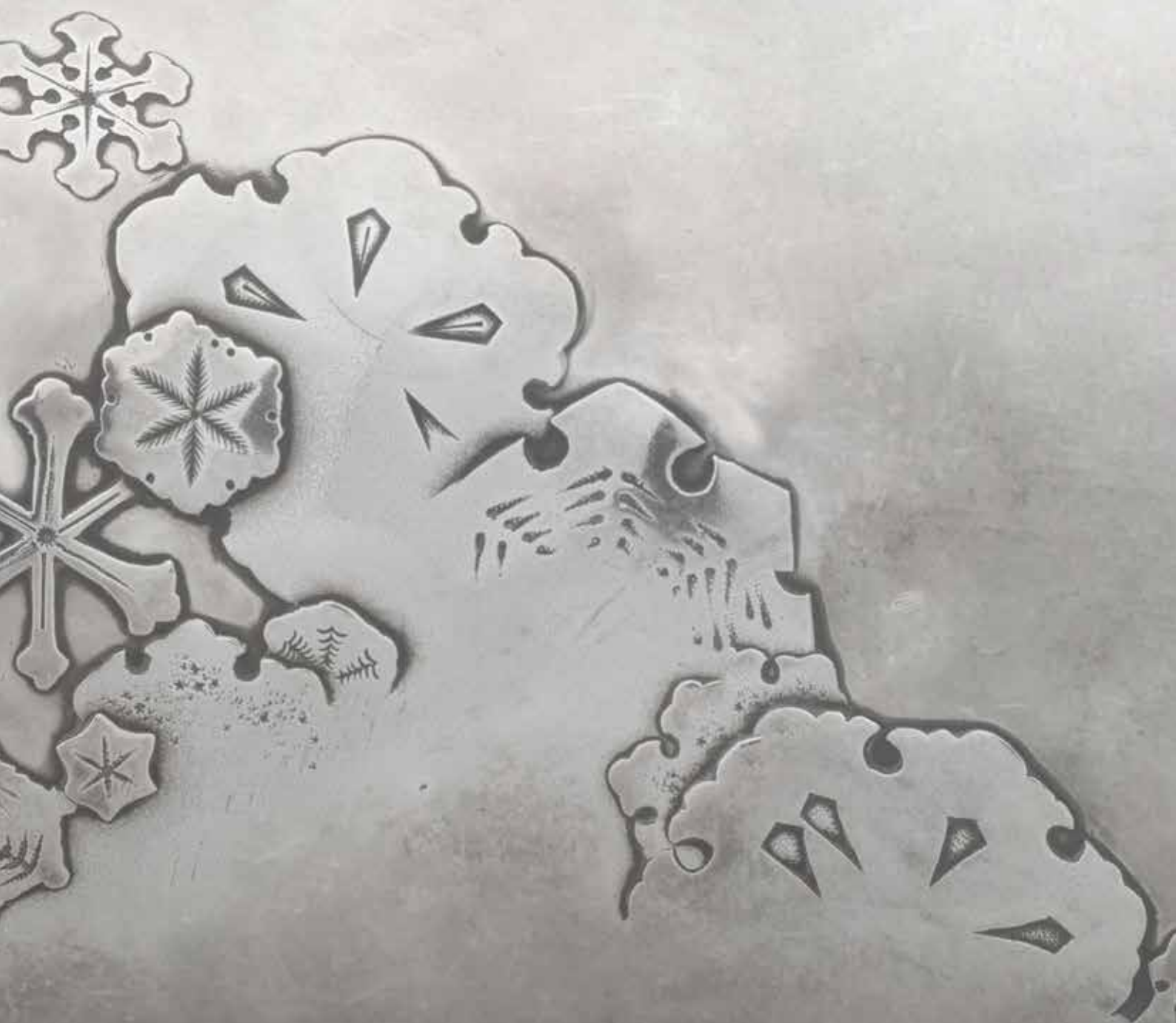
FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.	
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